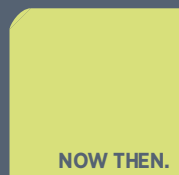




NOW THEN

ROBBIE PORTER | AGE OF CONSEQUENCES | BEN LUKAS BOYSEN
A MAGAZINE FOR SHEFFIELD | ISSUE 99 | FREE



NOW THEN IS A FREE, INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE, WHATEVER THEIR SKILLS OR EXPERIENCE, AND EACH MAGAZINE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

NOW THEN IS ALL ABOUT SUPPORTING THE THINGS THAT MAKE A COMMUNITY WHAT IT IS - CREATIVITY, COLLABORATION AND CONSCIENCE. IF YOU HAVE SOMETHING TO SAY, GET IN TOUCH.

OPUS INDEPENDENTS IS A NOT-FOR-PROFIT, INDEPENDENT ORGANISATION WORKING IN CULTURE, POLITICS AND THE ARTS, ENCOURAGING AND SUPPORTING PARTICIPATION, ACTIVISM AND CREATIVITY THROUGH MEDIUMS INCLUDING PRINT, ONLINE AND LIVE EVENTS. CURRENTLY OUR MAIN STRANDS ARE NOW THEN MAGAZINE AND THE NOW THEN DISCOUNTS APP, OPUS DISTRIBUTION, FESTIVAL OF DEBATE AND WORD LIFE.

WE SUPPORT THE LOCAL ECONOMY AND THEREFORE WE DO NOT WORK WITH CHAINS, CORPORATIONS OR MULTINATIONALS. INSTEAD, ACROSS ALL OPUS PROJECTS, WE WORK EXCLUSIVELY WITH INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT.



**NOW THEN MAGAZINE
DISCOUNTS APP**
BE INDEPENDENT. BUY INDEPENDENT.

THE NOW THEN DISCOUNTS APP IS FREE FOR APPLE AND ANDROID DEVICES. BROWSE YOUR FAVOURITE INDEPENDENT TRADERS AND THEIR DISCOUNTS, THEN FLASH THE APP AT THE POINT OF SALE TO REDEEM. SIMPLE AS THAT. CHECK NOW THEN FOR UPDATES EACH MONTH.

16,000+ INSTALLS

NOWTHENMAGAZINE.COM/DISCOUNTS
@NTDISCOUNTS | #FLASHTHEAPPSHEFF

EDITORIAL

One more mag and we'll be at the 100th issue milestone. We are still planning what form that will take, but we will definitely be printing a magazine in July, rather than being online only as usual, so keep an eye out.

It's a great pleasure to have Scottish graphic artist Robbie Porter back on our pages for issue #99. His warm sense of humour has been missed since we first featured his work in December 2013. You can read more about Robbie and his art on page 36.

Elsewhere, we've got interviews with Jared P Scott, writer and director of climate film **The Age of Consequences**, which is premiering at Doc/Fest this month, composer and producer Ben Lukas Boysen, and Karen Sherwood, who told us about HillsFest, Hillsborough's new festival of art, music and culture.

If you read something in the magazine that you disagree with, or you feel you have something to say which isn't being covered, please do get in touch. We are always open to welcoming in new writers from all areas of the city.

SAM
sam@nowthenmagazine.com

Writer? Musician? Artist?
sam@nowthenmagazine.com

Poet?
wordlife@nowthenmagazine.com

Want To Advertise?
james@opusindependents.com

Search 'Now Then' on Facebook.
Twitter? @nowthenmag #nowthen

CONTRIBUTORS

EDITOR. SAM WALBY. **MANAGEMENT.** JAMES LOCK. **DESIGN & LAYOUT.** JAMES BLUNT. **ADVERTISING.** JAMES LOCK, ERIN LAWLOR. **ADMIN & FINANCE.** MARIANNE BOLTON. FELICITY JACKSON. **MARKETING.** SARA HILL. **COPY.** SAM WALBY. IAN PENNINGTON. FELICITY JACKSON. **PHOTOGRAPHY.** SARA HILL. **DISTRIBUTION.** OPUS DISTRIBUTION. **WRITERS.** ALT-SHEFF. NIGEL SLACK. ANDREW WOOD. DAN RAWLEY. SAM WALBY. JACK UNSWORTH. ROS ARKSEY. JOE KRISS. ROMMI SMITH. TONY WALSH. CHRIS ARNOLD. SEAN MORLEY. STAN SKINNY. TOM BAKER. SAM GREGORY. JENNIFER MARTINO. AIDAN DALY. RICHARD SPENCER. JON CLARK. CHARLES GRAY. TASHA FRANEK. SAMANTHA HOLLAND. BEN JACKSON. **ART.** ROBBIE PORTER.

The views expressed in the following articles are the opinions of the writers and not necessarily those of Now Then Magazine. Reproduction of any of the images or writing in Now Then without prior consent is prohibited. Now Then may be unsuitable for under 18s. Now Then is a registered trademark of Opus Independents Ltd, 71 Hill Street, Sheffield, S2 4SP.

NOW THEN 99, JUNE 2016 FOOLS OF CHOICE

5 // LOCALCHECK
Euro-Pap

7 // LOCAL ELECTIONS
No Change - No Fairer, Yet

9 // EITHER-OR
Fools of Choice

10 // AGE OF CONSEQUENCES
Climate Film Premiering at Doc/Fest 2016

13 // INTERFACE
Web Fiction Serial

18 // FOOD
Tapas

22 // WORDLIFE
Joe Kriss / Rommi Smith / Tony Walsh

25 // COOL BEANS
First Fest / Spiders

36 // ROBBIE PORTER
This Month's Featured Artist

41 // SOUND
Look Back In Anger

42 // LIVE
Repomen / The Unthanks / Listings

44 // ALBUMS
Commodo / Random... / Swans / TAAE Annual Audit

46 // BEN LUKAS BOYSEN
Casting Spells

48 // HEADSUP
HillsFest

52 // FILMREEL
A Cacophony of Documentaries / Film Listings

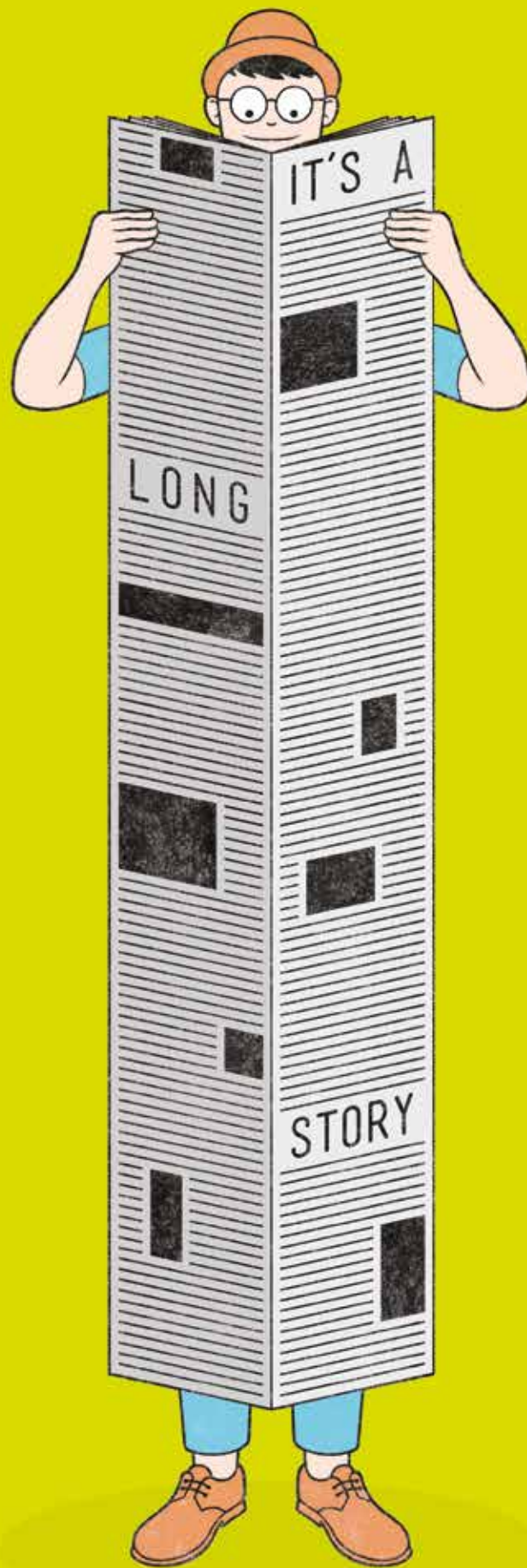
54 // FAVOURITES
Our Pick of Independent Sheffield

56 // DISCOUNTS
What's New @NTDiscounts

Partners

Evolutionprint





LOCALCHECK

EURO-PAP

.....

I can't get very excited about the EU. It's not through loyalty to this island nation, but rather because fencing off one area of the world has fed inequalities around Fortress Europe - unaccountable decisions, migration disasters and the destruction of economies in Africa by cheap, subsidised export dumping.

On principle, I favour decision making at local level. "Power tends to corrupt and absolute power corrupts absolutely," said Lord Acton. He could have added that this works on a sliding scale, but instead he added, "Great men are almost always bad men, even when they exercise influence and not authority." Good point.

Acton could have been talking about tax-avoiding mega-bank HSBC, which cynically warned us to stay in the EU just three weeks before offshoring almost 600 Sheffield jobs to Poland, China and India. A similar battlecruiser bombardment of powerful pro-EU views flooded out for the European Common Market referendum in 1975. The Government promised that the people would decide, but recommended a 'yes' vote, and got it. Voters tend to follow establishment opinions, so the result is often a foregone conclusion. If not, it would be a surprise, and we'd probably repeat what happened with the Irish Treaty of Lisbon referendum. The people voted 'no', which was the wrong answer. Result? They were given 16 months of waterboarding followed by another referendum to get the answer right. This critical viewpoint seems to be reflected by no major party, unless you count UKIP - a chilling thought.

If we probably won't, or can't, leave Europe, at least we can focus our own attention where we choose. Here are a few ideas for this summer.

The 2016 Hannah Festival has just started, celebrating great creative and social organisations across the North. It's a whole networked series of events accompanying an annual directory,

published on real paper, different each year and always a joy to read. If you like giving time, energy and money to nourish projects like this, you may also like to know about the Grassroots Directory, which plans to map Britain's community-led enterprises, spaces and co-operatives helping to build a fairer, more sustainable society.

If you're over the full-on festival fun of Peace in the Park (Sat 11 June), note that the Green Fair Music Stage returns to St Mary's, Bramall Lane on Saturday 2 July. It's joined by a whole raft of community events throughout the merry summer months, not to mention the Year of Making, now in full sail with loads of creativity flowing.

Working and playing joyfully to inspire people with the tools and knowledge to take part in local and community work for a better future keeps me going, matched in equal measure by my determination not to give a toss about the EU, and to party on regardless. Keep an eye on Alt-Sheff as we fly the flag for our community, keeping it real and keeping it local.

Hosted by Alt Sheff

hannahfestival.com | grassrootsdirectory.org
facebook.com/sheffieldgreenfair
sheffieldcityofmakers.co.uk | alt-sheff.org

MAKE GOOD LIVELIHOODS

SAT 18 & SUN 19 JUNE | VARIOUS VENUES

A weekend of free activities as part of the Year of Making, which continues into autumn. Discover, learn, maybe even make a living with craft making, from croissants to copper trowels, carving to corset making. Organised by the Guild of St George to celebrate the legacy of John Ruskin.

ruskininsheffield.com

GAME OF CLONES

MON 27 JUNE | 7:30PM

FARM ROAD SPORTS & SOCIAL CLUB, S2 2TP

Do your friends generally look like you? Academic psychologist Dr Katherine Woolf explains her controversial research on why we often make friends with similar people, and the impacts on success and injustice.

sheffield.skepticsinthepub.org



Bannerdale Osteopaths

Dont live with pain.
See how Bannerdale
Osteopaths can help
put a spring in your
step.

New Patient: £28
Returning Patient: £38

www.bannerdaleosteopaths.com | 0114 2556255
@BannerdaleOsteo | Nether Edge, Sheffield



Sheffield Skincare Company

Artisan 100% Natural handmade
skincare

243 Crookes
Sheffield
S10 1TF
07793403901
www.sheffieldskincare.co.uk

Open Tuesday to Saturday 10am—5pm





reclaimedinteriors.co.uk

Specialists in Reclaimed Flooring and Bespoke Furniture



Reclaimed interiors is an independent Sheffield based business, specialising in breathing new life into reclaimed objects and materials. All of our materials are locally and sustainably sourced.

Find us:
Email: sales@reclaimedinteriors.co.uk | Shop: 0114 2585351
Mobile: 07958943363 | Address: 708 Abbeydale Road S7 2BL



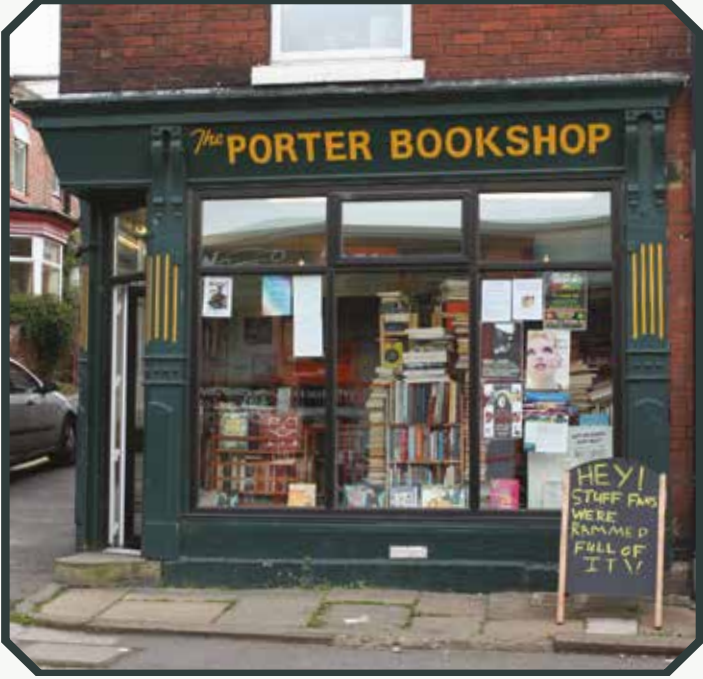
The
**PORTER
BOOKSHOP**

227 Sharrow Vale Road
Sheffield, S11 8ZE
Tel. 0114 266 7762

Specialists in
Philosophy, Literature
History and Film.

Second hand books
bought and sold.

Mon – Sat 10am-6pm



LOCAL ELECTIONS

NO CHANGE – NO FAIRER, YET

.....

May’s local elections have shown us one thing: tinkering at the edges of electoral reform is not the way to achieve fairer results or to engage more people in the voting process.

Despite all three seats in every ward being up for grabs, the vote in the Sheffield City Council elections on 5 May resulted in a return to power of the Labour majority council with just two seats changing hands. This in no way reflects the way in which the people who bothered to vote actually cast their ballot.

Only 34.59% of people eligible to vote in Sheffield used that power on polling day. That is even lower than in 2014, the last comparable year (2015 coincided with the General Election). So nearly two-thirds of voters in the city chose not to vote. The reason normally given by those asked the question is that there is no point, because nothing ever changes. This year’s elections prove that point. The table below shows what I mean.

This is obviously a very crude comparison, but it illustrates

For the Police and Crime Commissioner (PCC) election, single transferable vote, with two votes expressing a first and second choice. Is it surprising that people were confused?

Let’s not forget what this is all about. Elections should give each of us confidence that our point of view is being represented fairly in the mix of people that govern us.

Again in crude terms, the last local election returned councillors who were voted for by an average of one in four of the electorate or, in the worst case, in the new City Ward by about one in ten potential voters.

Is that really any way to be confident in our democracy?

Nigel Slack
Active Citizen
@SheffCityNigel

.....

“NEARLY TWO-THIRDS OF VOTERS IN THE CITY CHOSE NOT TO VOTE”

.....

the point. With less than half the votes cast, the ruling party gains more than two-thirds of the seats in council and the smaller parties are penalised. The more fragmented nature of modern politics is not fairly served by a voting system that favours the major parties. If people’s choices at the ballot box continue not to give them the representation they deserve, is there any wonder they will stop voting?

It is also interesting that this fragmentation is already having an effect, despite ‘first past the post’ voting. Of 124 councils that went to the polls on 5 May, 24 were returned with no overall control. Minority administrations are becoming more prevalent, requiring all parties to consider how to make that potential outcome work, rather than manning the barricades to defend tribalism in politics.

Complexity at the polling booth was also a problem this time round. If you happened to be in Brightside or Hillsborough on polling day, you would have voted in three very different ways. For the by-election, a simple one vote, first past the post. For the local elections, three votes but still first past the post.

SHEFFIELD CITY COUNCIL ELECTION 2016

	No. of Seats	Share of Seats	Share of Votes	Fair No. of Seats?
Labour	57	68%	44%	37
Lib Dems	19	22%	23%	19
Greens	4	5%	14%	12
UKIP	4	5%	11%	9
Conservatives	0	0%	6%	5

@sheffcitynigel

EITHER-OR

FOOLS OF CHOICE

.....

A friend once photographed me pretending to sit on a broken bench on Devonshire Green. The bench no longer exists, lost under a tract of stylised paving, but the gravity-defying moment is marked on my mental map. Some points on that map are marked not by buildings, but by conversations. Mix this up with everyone else's mental maps and you have a vast complexity that could never be ordered or explained, with one place cropping up unexpectedly in another place and time, like scenes from **Quantum Leap**. It might sound confusing, but it's normal life - messy, complex, very few right or wrong answers.

I'm waiting at St Pancras Station in a place that's "recapitulating the essence of a typical French wine bar". I'm not sure if this claim is aimed at Parisians who've just shrugged off the Eurostar or British commuters who pass by every day and wish they were in Paris. Either way, it's out of place. It's a stripped-back glass and brick interpretation of the inside of a French

and used.

Returning to my book, I see that the biggest wine splatter has highlighted, in mauve, the word 'perfectionist'. An either-or choice is the act of a perfectionist fool, and the best thing we can do is throw our drink at him.

This is why the EU referendum is such a wrong-headed idea. Personally, I'm staunchly European, but it's also obvious that the EU is in need of improvement. When we elect governments, we don't expect them to bounce the difficult decisions back to us. If there were an 'it depends' box then almost everyone would tick it, and they'd be right to. A leap into the unknown is a dramatic plot device. A man suddenly quits his job, leaves his wife and kids, and sets off into the wilderness to 'find himself', but the only thing he finds is the madness of solitude. The idea that leaving Europe would give you or me more control over our own destiny is total nonsense and most of us must surely know that.

.....

"WE THINK WE CRAVE ORDER AND ROUTINE"

.....

brasserie, inside a station concourse. The contrast with The Sheffield Tap, a true railway station bar in loving technicolour, couldn't be greater.

I'm sharing this sterile environment with a wonderful book, **Architecture Depends** by Jeremy Till. He's describing his profession's futile urge to banish chaos and impose order, most famously Le Corbusier trying to rid Paris of its festering street cafes. Suddenly the book, and me, are showered in red wine by a clumsy waiter. The waiter is full of remorse. "These things happen," I say. It's a messy world, and this bit of it is now covered in little splatters of wine, apart from the bit of table and floor that were sheltered by my body. I leave them to try and re-order the place, but we all know that it won't stay clean and tidy for long. Nothing ever does.

We think we crave order and routine, but if things become too regimented we itch to mess them up, to hack, to 'pimp'. There's an equilibrium, a point where one illuminates the other, like a brilliant singer who throws in a duff note on purpose. You can't tell people how to use places, nor how to interpret them and explain them to other people. Most architects forget this, creating a static, idealised image of how their work will be seen

Here's one of many possible scenarios for the second half of 2016. Loss of faith in Cameron and Osborne encourages people to vote to leave the EU. The government is badly weakened and has to call a general election. The result is a coalition government that is broadly pro-EU, lumbered with trying to either implement or reverse the exit, and deal with the economic consequences of it. The only reason we ended up in this mess is that someone pretended to offer us a clear, simple choice. There is no such thing.

Andrew Wood
@andrewthewood





AGE OF CONSEQUENCES

CLIMATE FILM PREMIERING AT DOC/FEST 2016

Jared P Scott has been making hard-hitting films on climate change for a while now. The critically-acclaimed *Disruption* (2014) was ranked as the number one film of all time for social change by Films for Action, and followed 2013's *Do The Math*, a documentary based on the numbers that underpin the climate crisis.

His latest effort, *The Age of Consequences*, will have its international premiere at Sheffield Doc/Fest on Saturday 11 June, with a talk from Jared about the ideas behind the film the following day on Tudor Square, alongside climate expert and poet Sam Illingworth and creative chemist Prof Tony Ryan.

This newest project marks something of a departure from the

previous work of Jared's company, PF Pictures, narrowing in on how climate change affects national security. We spoke to him to find out about the making of the film and how he believes climate change can be tackled.

How did *The Age of Consequences* come about and what were the inspirations behind the project?

There's something called the Spectrum of Allies. It's basically a pie chart that shows your active allies, your passive allies, your neutral, your passive opponents and then your active opponents. Basically, you're supposed to leave your active opponents alone, but you try to get everyone else to move one pie chart slice to the left.

I truly believe in popular mobilisation. With those previous

films, we really tried to activate the core group - those active allies - and remind them to stay off the couch. That was crucial. We were able to help galvanise the largest climate march in our history. Here in New York and around the world, with solidarity marches, we were able to help spark the divestment movement.

I want to keep making climate change films, but we set out to make this film for people who weren't self-identified environmentalists, that weren't people in that active allies pie slice. We were hoping to target more neutral bystanders - people who know this is going on, but it's still a bit esoteric for them.

This film is actually not an environmental film. There's zero climate science in this. It's a security film. Here's what happens when climate change interacts with these other tensions, with these other societal problems. Climate change enters the scene and it makes everything worse. It's a great exacerbator.

A lot of people who 'deny' climate change - particularly in the States, but also over here - see any attempt to address it as an infringement on their freedom - to drive big cars, for example. Was it important with this film to show how climate change will eventually reduce everyone's basic freedoms?

Yeah, it's a good point. We're all beneficiaries of fossil fuels. We're all perpetrators. We're also victims. For people who are ideologically driven, it's an attack on the free market. But what we show in this film is that all those securities that are part and parcel to you living a free life - climate change threatens them all. Climate change threatens the idea that you can drive a car anymore, but you have to recognise that it also affects the temperature that you live at, food prices and what you're able to eat, global markets,

we need to do that with a ferocious tenacity now, and that's going to require government intervention.

That would be much easier if public opinion shifted more dramatically, because governments would have to act.

We're lacking political will. No doubt about it. We need popular movement. Not everyone's going to take to the street and march and make their voices heard, but we can amplify those voices by getting the silent majority on board.

We really wanted to show that this is an issue that has real-life consequences happening today. We go into the Arab Spring. We go into Syria and Sudan. We look at what will happen in Bangladesh. We touch upon Iraq, Afghanistan. We're talking about real people, real lives, real conflicts that are happening right now because climate change is making them worse. Climate change affects everything.

Germany was able to power their whole grid with renewables recently. That's exciting. We don't know the limits of climate change, how bad it can get, but we also don't know our potential, the limits of our human ingenuity and collectivism yet, or how well we can respond. I hope that we can really rise and meet this challenge before it's too late.

How can we change the way we talk about climate change to people who are sceptics in order to get them on board?

I think we have to attack this at all angles. Some people are going to respond to the security angle. Some people are going to respond to the economic risk angle, putting a price tag on the cost of an action. I think all the angles are equal. We need good accountants. We need good artists.

“WE NEED MORE PEOPLE WHO ARE CREATING SIGNAL, NOT NOISE”

being able to send your kids to school. Security touches every aspect of our lives.

The national security angle is really powerful for those who seem to believe that the scientists are alarmists. There's this false idea that there are deniers and believers. We have to get past that. This is not some hippy outfit. This is the Department of Defence, the Pentagon. Because there's so much distrust of the government in the country, and so much disdain for learned professionals, some people don't seem to respect expert opinion. When you hear from the military, an institution that's trusted, in all these countries that climate change is a threat, you'd hope that wakes people up.

There are technological developments in some countries that make me personally feel like there's hope for the future, but there are also things like the Transatlantic Trade and Investment Partnership (TTIP), which would allow corporations to sue governments passing environmental laws which affect their profits.

The TTIP - that's a tough one. We do need the political will, and there's going to have to be legislation. We just signed the Paris Agreement. We're looking at 3.5°C [global average temperature rises], up to 6°C by some independent estimates. That's frightening. We need society to come together over this.

In this film we really wanted to lay out the problem. If people in this country and around the world don't realise this is a problem, we're not going to find the solution. As time goes on, this gets worse. We need to give ourselves every shot that we can,

We live in a world where there's so much media at our fingertips, but there's that information paradox. They say the more we have at our fingertips, the less we know. We need to cut through that noise somehow. We need more people who are creating signal, not noise. We need to make it factually accurate, but also entertaining, because that way ideas can disseminate and people will pass it on. It's not just about changing someone's mind when they watch the film, but for people who already have strong feelings about it, arming them with a whole new lexicon to help them talk about it.

This needs to be a kitchen table issue, whether that's through activism, or social justice, or security. We need to be able to talk about this with our family, friends, community and elected officials. We need to have this conversation on every level, from every angle. This film's just one way to do it.

Dan Rawley & Sam Walby

theageofconsequences.com | sheffdocfest.com

SAXBOB PRESENTS
TRAMLINES BLUES & ALE STAGE
FRIDAY 22 & SATURDAY 23 JULY 2016

FRIDAY 22 7-12pm
 BLACK THUNDER REVUE
 NICK BENNETT TRIO
 BLIND PAPA STUMBLIN'
 MIK ARTISTIK'S EGO TRIP

SATURDAY 23 1-12pm
 MUDCATS BLUES TRIO
 VEGAS 6
 ROAMING SON
 DOSCH
 M&J BLUES
 JAMES TAPLIN & MICK HOLMES

FREE ENTRY
 REAL ALE
 COURTYARD BAR
 SEMI ACOUSTIC BLUES
 IN THE COURTYARD

BBQ & VEGETARIAN FOOD
 Artwork & cards

C.A.D.S., 7 SMITHFIELD, SHALESMOOR, SHEFFIELD S3 7AR, UK
WWW.CADS-ONLINE.CO.UK

CADS
 Provide Support Promote

120 Studios
8 Buildings
 Professional Network
 Co-working
 Volunteering

Hire spaces
 >40 events
 this year

5 Years
 supporting
 Community
 New businesses **6**
11 Artists/Groups

7 SMITHFIELD, SHEFFIELD S3 7AR | cads-online.org | 0114 3489421 / info@cads-online.org

UNION ST

Interested in starting a project, creating a start-up or developing work as a freelancer? We're pleased to launch a new series of workshops with Enterprise Nation, hosted by the entrepreneurs, consultants and trainers we'd personally recommend, aiming to inspire ideas into action...

Taking Control
 The first in a new series with Jonny Douglas, helping you use new apps to organise your life & get stuff done.
 Thurs 16th June, 12-1pm, £10

Instagram Masterclass
 How to use the UK's fastest growing social media platform to grow your enterprise, with leading trainer Alison Battisby.
 Thurs 2nd June, 11-1pm, £15

Funding Your Start-Up
 Successful entrepreneur & High Growth Advisor Morgan Killick presents 4 routes to attracting finance.
 Thurs 9th June, 11-12:30, £10

Marketing Essentials
 How can you reach your ideal customers? Consultant Jamie Veitch on how to develop & test a results-focused plan. Thurs 23rd June, 11:30-1pm, £10

For full details, events & booking:
www.union-st.org/events

Enterprise Nation

INTERFACE

WEB FICTION SERIAL

.....

On 21 April this year, Reddit user _9MOTHER-9HORSE9EYES9 posted a small, forgettable comment on the social network that seemed like the strange ramblings of yet another internet madman, but turned out to be the beginnings of a web serial that is growing and drawing an increasingly intrigued audience.

What at first seemed to be yet another paranoid conspiracy theorist trying to tell the disbelieving world his truth, these forum posts turned out to be so much more - a work of fiction, at times unsettling and at others truly beautiful and touching, drawing in conspiracy theories alongside insightful fears of what the modern world, especially the internet itself, might be doing to us, leading us perhaps into some dark and terrible future. Increasingly, many of us are hooked. Addicted. And increasingly it seems that this addiction to internet things is exactly what the author is warning us against. How wonderful.

The author posts the narrative daily on unrelated forums on Reddit, building on disparate storylines that are not yet connected and never fully explained, the sense of mystery perfectly balanced to make us want more. (S)he posts this for free, seemingly for the sheer pleasure of seeing if people like their literature - art for the pure, reckless pleasure of art. The community that has grown up around it responds with impressive fan art and speculation about where the author is leading us, of where the author may be drawing influence - Philip K Dick and HP Lovecraft are among those mentioned - and, notably, who the author(s) could be. The author simply posts the episodes of the narrative, remaining anonymous, undefined.

Except the author did write one post in which they revealed themselves to be a sad, failed drunk. It wasn't clear whether (s)he believes that the posts are truly fictional. That must have been a ruse, just another character, right? But addiction keeps coming up in the work. Their writing about addiction has been their most compelling, their most sincere.

Serialised fiction is nothing new in itself. Fiction in previous centuries, since the invention of the printing press, was often published in instalments in newspapers, so in that sense this is a return to an earlier time. But what the internet has allowed is quickness of both delivery and response. Within minutes of the author posting, the audience are feeding back their thoughts, their input. The audience, by the way, are the people who gave the narrative its name: The Interface Series.

I sent the author some questions and to my utter surprise I got a response. They said that the speed of feedback is rewarding, "but I do find myself craving the feedback and

getting stuck in one of those narcissistic social media loops of (1) post (2) check for comments (3) repeat. I'm not sure if that is ironic or perfectly fitting." I'm sure many of us have wasted time waiting to see if something has happened on the internet to get that thrill of something having happened. Since I found The Interface Series, I've found myself clicking, waiting to see when the next episode lands.

Does (s)he really think the future is so bleak? "As technology becomes more advanced and we are able to get what we want, when we want, we are going to find ourselves in an 'age of addiction.' Whether its food or pornography or opiates, society is getting better and better at enabling people's addictions. If you want a vision of the future, imagine a sad person alone in a room, triggering a dopamine release over and over and over."

Still, even if it leads us all into a dystopian hell and the slavery of all mankind, at least the internet is allowing new, extraordinary works of fiction with collective forums of audience members contributing fan art and speculation. So that's good. Click!

Jack Unsworth



Elizabeth Bathory, 'the Blood Countess'

reddit.com/r/9M9H9E9/wiki/narrative

OPEN DAY

**TUESDAY
28 JUNE**
BOOK NOW



Visit universitycampus.barnsley.ac.uk/open-days to book.
☎ +44 (0)1226 216 165 ✉ info@barnsley.ac.uk

MAISON



THROW SHAPES

DIMITRIS GREEK TAVERNA

Established in Greece in 1983



GREETINGS SHEFFIELD! WE ARE NEW TO ABBEYDALE ROAD,
WE SERVE AUTHENTIC GREEK BREAKFASTS, LUNCHES + EVENING MEALS.
COME SAY HELLO IN PERSON OR FIND US ONLINE.

379 Abbeydale Road, Sheffield, S7 1FS. Tel: 0114 438 7219
www.dimitrisgreektaVERN.co.uk



100%
FREE

16,000+
INSTALLS

NOW THEN MAGAZINE DISCOUNTS APP

BE INDEPENDENT. BUY INDEPENDENT.

SAVES YOU CASH OVER 100 OFFERS CHAMPIONS
LOCAL TRADERS OVER CORPORATE CHAINS MAKE A
DIFFERENCE TO YOUR LOCAL ECONOMY EVERY £1 YOU
SPEND WITH LOCAL TRADERS UP TO 70P STAYS IN THE
CITY SUPPORT PASSION, CHARACTER AND UNIQUENESS
DOWNLOAD NOW ON APPLE AND ANDROID DEVICES
#FLASHTHEAPPSHEFF

FOUR CORNERS

INTERNATIONAL
STREET FOOD

VIETNAMESE CHICKEN
BAJAN FISHCAKES • VENEZUELAN
PULLED PORK • HANDMADE BURGERS
BIG SUR BREAKFAST

FRESHLY GROUND COFFEE
SPECIALITY LOOSE LEAF TEAS

NOW OPEN 7 DAYS

AVAILABLE ON THE NOW THEN APP

150 ABBEYDALE ROAD

INSPIRED BY THE WORLD. MADE IN SHEFFIELD



Savour summer with us

Eat well in our neighbourhood kitchen.

Our summer menu is packed with
seasonal British food with
a Scandinavian twist.

Stay in one of our boutique bedrooms
and wake up feeling refreshed.

We're open all day, everyday.
Everyone welcome.



Call us on 0114 266 1233 or email
hello@brocco.co.uk to reserve a table or a room.

Brocco on the Park

92 Brocco Bank
Sheffield S11 8RS
0114 266 1233

www.brocco.co.uk

@broccosheffield



THE SUNSHINE PIZZA OVEN

We make Neopolitan-style thin crust pizzas
using high quality ingredients in the Peak District
and Sheffield.

Our dough is slow-proved, homemade and 100%
organic, using stone ground, rare breed pizza flour,
with a delicious flavour.

The pizza sauce is homemade with organic tomatoes.
We use fresh, whole mozzarella and Italian meats.

Venues: The Climbing Works Wednesdays; Cafe
Rendezvous, Totley, Thursdays; Stanage Plantation
weekends, weather permitting; and regularly at the
Anglers Rest, Bamford.

Sunshine Pizza Oven is available for hire for par-
ties, charity fundraisers and private functions.

www.sunshinepizzaoven.co.uk
Email: info@sunshinepizzaoven.co.uk
Tel: 07825 703063 | 07737 420327



Regather Fruit & Veg Box

Local Products. Co-Op Values.

Local. Seasonal. Organic.

Enjoy 100% Sheffield produce in season.

Optional extras - eggs, milk and bread.

Delivery or Collection.

Prices from £10.50.

"We love the box and couldn't live without it!" Becky, Greystones
"Many thanks for another great year of lovely produce and brilliant service!" Sarah, Sheffield



www.regather.net/box | box@regather.net | 0114 273 1258

FOOD

TAPAS

.....

The joy of tapas is that it's a sociable way to share and enjoy food, and you can indulge in a variety of small plates all in one sitting. You can mix hot or cold with a choice of mixed olives, nuts, manchego cheese, serrano ham, breads, sardines, tortilla, calamares (squid), albondigas (meatballs) and patatas bravas (potatoes in spicy tomato sauce).

In Spain, the type of tapas varies from region to region. It's designed to be enjoyed with drinks, whether you're standing by the bar enjoying bite-sized pinchos or gathered around a table and getting stuck in.

In Sheffield, you can dine out on tapas at Cubanas (Leopold Square), La Mama (Abbeydale Road), Away We Go (Montrose Road) and Iberico Cafe (Crookes), among others.

Alternatively, stock up on top-notch ingredients and do it yourself. Great cheeses and cured meats can be sourced at

could be an ingredient that's come into season, something I notice at the market and think, 'I know what I could do with that'. Then there's various food writers, chefs, newspaper articles, new restaurants, Youtube videos, etc.

What are your favourite tapas dishes?

[Eddie] I love to put starters out - a few olives to nibble or some bread with olive oil. Spanish meats, chorizo and red wine are such versatile ingredients and I can create so much with them.

[Tom] Braised pork shoulder with tomato, chorizo, thyme and black olives. It's not easy to get hold of, but Iberico pork would be best for this.

Can you give any tips for cooks attempting tapas at home?

[Eddie] Take your time and enjoy the cooking, but don't forget to take time out to participate in the conversation.

"MOST TAPAS ARE FAIRLY SIMPLE"

Louro (Moor Market), Porter Brook Deli (Sharrow Vale Road) and Urban Pantry (Crookes).

We spoke to Eddie Morales from El Toro (Broomhill) and Tom Gibson-Howarth from The Beer Engine (Cemetery Road) to get their take on tapas.

What makes good tapas?

[Eddie, El Toro] The philosophy of tapas is to create amazing food with simple raw ingredients, good wine, the right atmosphere and great company. It's important to have a passion for food, creativity and be brave to explore. Combining flavours, such as sweet and salt, and a spirit for new things are the secrets to creating good tapas.

[Tom, The Beer Engine] I do tapas and mezze which are the Turkish, Mediterranean and Middle-Eastern versions. For all, you have to start with good ingredients. Most tapas are fairly simple, so buy the best ingredients you can afford and they should shine through.

What's the inspiration behind your menu?

[Eddie] I love rustic and traditional food, cooking from my roots. Growing up in Spain, I lived in the countryside and met some great cooks. I learnt about how tradition and food forms an important part of Spanish life. All of this can be seen in my tapas menu.

[Tom] I change the menu every Tuesday. My inspiration

Don't be afraid to try new flavours and experiment.

[Tom] Buy a good cookbook like Morito, Movida or Jose Pizarro's **Spanish Flavours**.

What is your drink of choice to accompany tapas?

[Eddie] Red wine is great with meat and in stews or served with olives. I love red wine when I sit down to a tapas meal.

[Tom] I'm not a sommelier, but a red Este Vinho Verde, which is best served chilled, or a Verdejo, which would work well with fish. For me personally, it would be a good bourbon.

Where is your place of choice to eat in Sheffield?

[Eddie] Sheffield is becoming a great place to eat, with a lot of options. It's difficult to pick a favourite. Spending so much time in the kitchen, I love to try new places. Eating is one of my pleasures. I really appreciate and respect it when somebody else does the cooking.

[Tom] I don't get out much anymore, but I would say Zeugma and Wasabi Sabi on London Road and Porter Pizza on Sharrow Vale Road.

Ros Arksey

@Nibbly_Pig



LAMB TAGINE

Recipe by Tom Gibson-Howarth, The Beer Engine

Serves 4-6

1kg lamb shoulder, diced and trimmed
1 large white onion, finely diced
2 large garlic cloves, finely sliced
1 cinnamon stick
1 tbsp ground turmeric
1 tsp black peppercorns
1 whole nutmeg, grated
1 saffron grain
2 litres water, to cover
1 tbsp beef stock powder
350g dried apricots
Couscous
Flaked almonds, toasted

Season the lamb and brown in a large pan in small batches until it is all golden brown. In a very hot frying pan, toast all of the dry spices excluding the saffron to release their oils and then grind the mixture down to a powder with a pestle and mortar.

In a large casserole dish, gently fry the onion and garlic until soft, add all of the spices and cook for a minute or two, then add the lamb.

Pour in the water, half the apricots and the beef stock powder, ensuring the contents don't boil. Ensure that any scum that rises to the top is removed from the surface. When the lamb is almost tender (3 ½ to 4 hours), add the rest of the apricots. Serve with couscous and toasted flaked almonds to garnish.

Find more tapas recipes from The Beer Engine and El Toro in the online version of this issue at nowthenmagazine.com.

AN ALE A DAY...



Reet Pizza at THE PUNCHBOWL

Mon-Wed 11:30-11 (food till 9)
Thu-Sat 11:30-12 (food till 10)
Sun 12-11 (food till 9)

REET PIZZA

@ The Punchbowl
236 Crookes, Sheffield, S10 1TH

UNDER NEW MANGEMENT*
8 REAL ALES
CRAFT BEERS
WIDE SPIRIT SELECTION
FRESH PIZZA
AND DAILY SPECIALS

f PizzaPunchbowl
t reetpizza

*no Carling, no Sky Sports, no disco, no karaoke

The RED DEER

Purveyors of fine quality ale

Food served 12-3 & 5-9 Mon-Fri 12-9 Sat & Sun
Live Music every Saturday



18 Pitt Street, S1 4DD. tel. 01142 722 890
e: reddeersheffield@gmail.com w: red-deer-sheffield.co.uk





WORDLIFE

HOSTED BY JOE KRISS

.....

We've got two poems for you this month ahead of our collaboration event with Ruskin in Sheffield on 19 June, which you can read more about below.

This is our tenth year of running Word Life and we're in the midst of planning some very special events for our autumn season in Sheffield. We'll be striking further afield as well, with events in Hull, Bradford, Wakefield, Manchester and London on the horizon. We'll be announcing further details in due course, but keep checking **wordlife.co.uk** for more details.

Joe
@WordlifeUK

.....

WORD ON THE STREET

Thu 9 June | 7:30pm | Kardomah 64, Hull
Pay What You Can

A major new project in Hull from Word Life, Freedom Festival and A Firm of Poets. Our first event sees the award-winning Helen Mort appear alongside legend of the spoken word scene and Fringe First winner, Luke Wright.

RUSKIN, CRAFTSMANSHIP AND POETRY

Sun 19 June | 1:30-3pm
Millennium Gallery Activity Room | Free

Performances from a range of Ruskin inspired poets, including Tony Walsh, Rommi Smith, Sally Goldsmith and Fay Musselwhite, plus a screening of the Poetry Light Night poem-film commissioned by Off The Shelf last year.

VERSE MATTERS

Thu 23 June | 7pm | Theatre Delicatessen

Part of Migration Matters Festival, celebrating Refugee Week in Sheffield this month. Performers include Bashar Farhat (Syria), Angelina Abel (Angola), Mina Mikhael Salamat (Egypt) and the director of Leeds Young Authors, Khadijah Ibrahim.

RUSKIN IN SHEFFIELD

John Ruskin (1819-1900) is a towering figure in the UK's history and tradition of social thinking, philanthropy and art criticism. He influenced the formation of the Labour Party and Gandhi's political movement in India, as well as writing on issues as diverse as the environment and the condition of the working classes. Ruskin was particularly active in Sheffield and the organisation he formed to manage the legacy of his many projects, The Guild of St George, is still active today.

To celebrate his achievements, since last year there has been an annual festival in Sheffield called Ruskin in Sheffield. This year's programme is about celebrating craftspeople, their skills, and how craftsmanship makes a satisfying living for makers and their communities.

Ruskin saw poetry as craftsmanship in words. The poems published in the accompanying column were commissioned by Word Life and Off The Shelf Festival, turned into film-poems and projected onto the Upper Chapel in Sheffield last October. There will be another poetry event held this year celebrating John Ruskin (see listings).



Praise-song for an Acorn

"For a stone, (when it is examined) will be found a mountain in miniature." John Ruskin

dear-ling,
on this damp-night of your ripening
you are the jewel upon the branch -
an outstretched arm
in praise of the skyline

your silhouette
the moon's drawing -
the curve of you, a sketch
of continuity and inheritance

this light beholds you, as true
as the rock which holds the miracle -
inside your tiny skull lives
memory, ablaze as amethyst

and potential, as sure as the oak-root defines
the wisest of desire-lines -
surrounding you, a crown
(each leaf its pledge)
in deep-green serpentine

you are an oak in miniature
you will outlive all of us blood and flesh
and breath witnesses; and beyond this
pasture of your infancy, you will rise
higher, through the politics of air,

to shade our forebears
from adversity's heat -
thought-generations
whom we can only meet
in the corridors of dreams

you will be the pencil-line
of childhood's first attempt to draw a sky
(no thought of clouds)

'til on the dwindling pages
of each life's book
you will be the pigment -
lit by the spell of a sunset
leading to dark and the moon
in which we all become the silhouettes
that we are, written in the dust of stars -

Rommi Smith

Speak Plainly Today About Beauty

"...the greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way.... To see clearly is poetry, prophecy, and religion all in one." John Ruskin

Wake thankfully
Stand humbly
Walk slowly

Travel widely
Read avidly
See clearly

Speak plainly
Ask simply
Answer truthfully

Dream endlessly
Plan steadily
Learn naturally

Live hopefully
Love absolutely
Fight fearlessly

But go softly
Tread gently
Touch lightly

Treat fairly
Teach constantly
Inspire deeply

To make soulfully
Craft passionately
Create wholeheartedly

To think morally
Act responsibly
Work collectively

To build gracefully
Change socially, politically
and economically

To be gloriously, magnificently,
joyously, honestly,
locally, globally,

universally, eternally,
divinely, sublimely
beautiful

We can!

Speak plainly today about beauty

Tony Walsh



EURO 2016

CATCH ALL THE ENGLAND ACTION LIVE
FROM THREE GREAT CITY CENTRE VENUES!

JUNE 11TH - ENGLAND V RUSSIA 8PM
JUNE 16TH - ENGLAND V WALES 2PM
JUNE 20TH - ENGLAND V SLOVAKIA 8PM

FOOD, DRINK & TABLE PACKAGES AVAILABLE AT THE
COMMON ROOM & THE FORUM. CALL **0114 280 8222** TO
BOOK THE BEST SEATS OUTSIDE THE STADIUM!



THE RIVERSIDE



PORTLAND HOUSE
Hand Crafted English Ales

Cask Ales, Fine Wines, Quality Whiskies, Gins & Rums.
Alongside a selection of locally sourced cured meats and cheeses.

286 Ecclesall Road, S11 8PE | theportlandhouse.co.uk | tel. 0114 266 9511
[f](#) portlandhousesheffield [@](#) portlandhousesheffield [t](#) portlandshf

COOL BEANS



Photo by Brian Marks (Flickr)

FIRST FEST

Dear Advice Arnold,

This summer I'm heading out to my first ever festival with my wife and kids. It was a toss up between Glastonbury and Incestival. In the end we've gone with Glasto, as Incestival is apparently not that family-friendly.

I've never been to a festival before and I'm a bit worried about being underprepared. Have you got any tips for a virgin such as myself? By 'virgin', I mean someone who has never been to a festival before, not someone who is yet to have sexual intercourse. I have done that 46 times now with a range of three different women.

Ian Shaftsbury, Basildon

Hi Ian,

Thanks for getting in touch. First of all, that's too much information. Tip numero uno is to keep chat like that to an absolute minimum when you're making friends at Glastonbury. Conversation topics to aim for include global disarmament, ethically-produced cider, the beards of Jeremy Corbyn and Billy Bragg, using stools as percussion instruments, etc.

Secondly, be prepared for some wet and windy weather down there. Ensure the rain glides off your tent by coating it with lard or butter. Olive oil will also do the trick. As an added bonus, you can cook a Monday morning fry up on there when you're done sleeping in it. Make sure you take your kids out first though. Speaking from experience, that's a mistake you don't want to make.

Finally - and this is the most important bit - on your return, make sure you update your social media with cries of, "Take me back to #Glasto, such an amazing place," and, "This time last Friday I was drinking fortified wine and watching Dolly #Parton!" or perhaps just, "I went to Glastonbury so I'm #better than you now." And no, I'm not sure I do understand hashtags.

Advice Arnold @chrisarnoldinc

SPIDERS

My bedroom is on the ground floor, directly above a cellar. My life is charted by fluctuating cycles of fear and dismay as spiders invade, retreat and run training manoeuvres across my carpet.

My arachnophobia runs deep. I will abandon any given space if it contains a spider of sufficient size: birthday parties, quarantine chambers, spacecraft. When I read about global warming, my concern isn't the dank fur of rotting polar bears, but the new spiders lured over into our tropical climes, dozens of hench arachnids the size and shape of catcher's mitts stalking the aisles of the supermarket.

And do you know why? Because we're a soft touch. We don't have the necessary restrictions in place to ensure only the good spiders enter the country.

When I look at a dog, a mollusc or a tram conductor, I can see an essential part of British culture reflected in their eyes, shell or the ticket printing machine they carry over their shoulder. But spiders just do not integrate. They keep to themselves in their webs - which, I might add, we are not permitted to enter. And who can forget 2001, when a group of spiders flew a Boeing 757 into the World Trade Centre. Surely I'm right to be wary.

Granted, you've got people saying it was most likely crabs, because spiders don't have the capacity to grip the controls, but I know in my heart it must have been spiders, otherwise we wouldn't have sent so many troops into a pile of cobwebs for so many years. It must have been spiders. It must have been spiders, because it vindicates my long-standing unease about their weird legs.

Sean Morley @SeanMorleyBrand



Great Ale Great Music

Constantly Changing
9x Hand Pumps & 6x Craft Beer Taps

135 Bottled Beers
From Around The Globe.

146-148 Gibraltar St,
Sheffield S3 8UB tel. 0114 275 5959
shakespeares-sheffield.co.uk



JUNE LISTINGS

Mon 30. May - Sun 12. June

European Craft Beer Showcase featuring a range of interesting brews from across the continent.

Sat 11. June

The Pow Wow Club - A night of the best rhythm & blues. £4 on the door.

Sunday 12. June

Green City Blues - dancing and social. £5.

Sunday 19. June

Weird and wonderful beer styles from across Europe! 6 beers from enclaves of unusual and sometimes downright bizarre brewing traditions, from wild fermented Belgian sours, salted Gose and smokey Rauchbier. £15

plus the folk music singing session every Wednesday and quiz night every Thursday.



Don't forget to use the
Now Then Discounts App!

49 Wellington Street,
Sheffield,
S1 4HG
0114 279 6700

@devonshirecat - facebook.com/devonshirecat



Look out for upcoming beer events on our website and social media including

Tap Takeovers - Spirits Tasting evenings - Beer and food pairings

Also check out our brand new 16 keg fonts and new expanded range of bottled beers to include the most exciting beers from home and abroad!



Available
NOW!



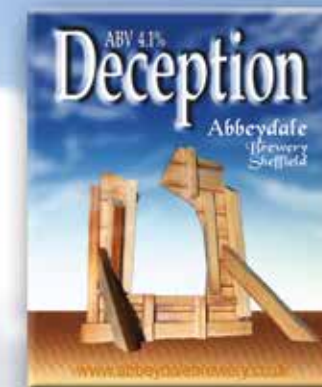
A Champion Beer from Sheffield

DECEPTION

ABV 4.1%

A pale beer made with fabulous
Nelson Sauvin hops.

— ABBEYDALEBREWERY.CO.UK —



AWARD
WINNING
BEER



There's nothing more social
than beer! — Find us on...



The Rising Sun

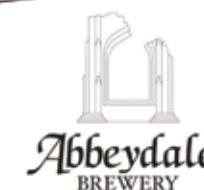
471 Fulwood Road, Sheffield, S10 3QA. Tel. 0114 2303855

Community Pub

Showcasing 13 cask ales plus craft
keg beers and cider fantastic
homemade pub food!



Now Fully Open!
Serving food seven days a week!



There's nothing more
social than beer!

ABBEDALEBREWERY.CO.UK





The
Wick
at
Both
Ends

Now serving an
innovative & constantly
changing food menu,
from bar snacks to
sharing plates.

**FOOD
TO
DRINK
WITH!**

AVAILABLE NOW

149 – 151 West Street, Sheffield, S1 4EW

[f /TheWickatBothEnds](#)
[t @WickatBothEnds](#) [@The Wick Sheffield](#)

**THE
BEER
ENGINE**
CRAFT BEERS
SPIRITS • FOOD
17 CEMETERY RD
BEERENGINESHEFFIELD.COM
FIND US ON FACEBOOK AT [BEERENGINESHEFF](#)
AND ON TWITTER [@BEERENGINESHEFF](#)

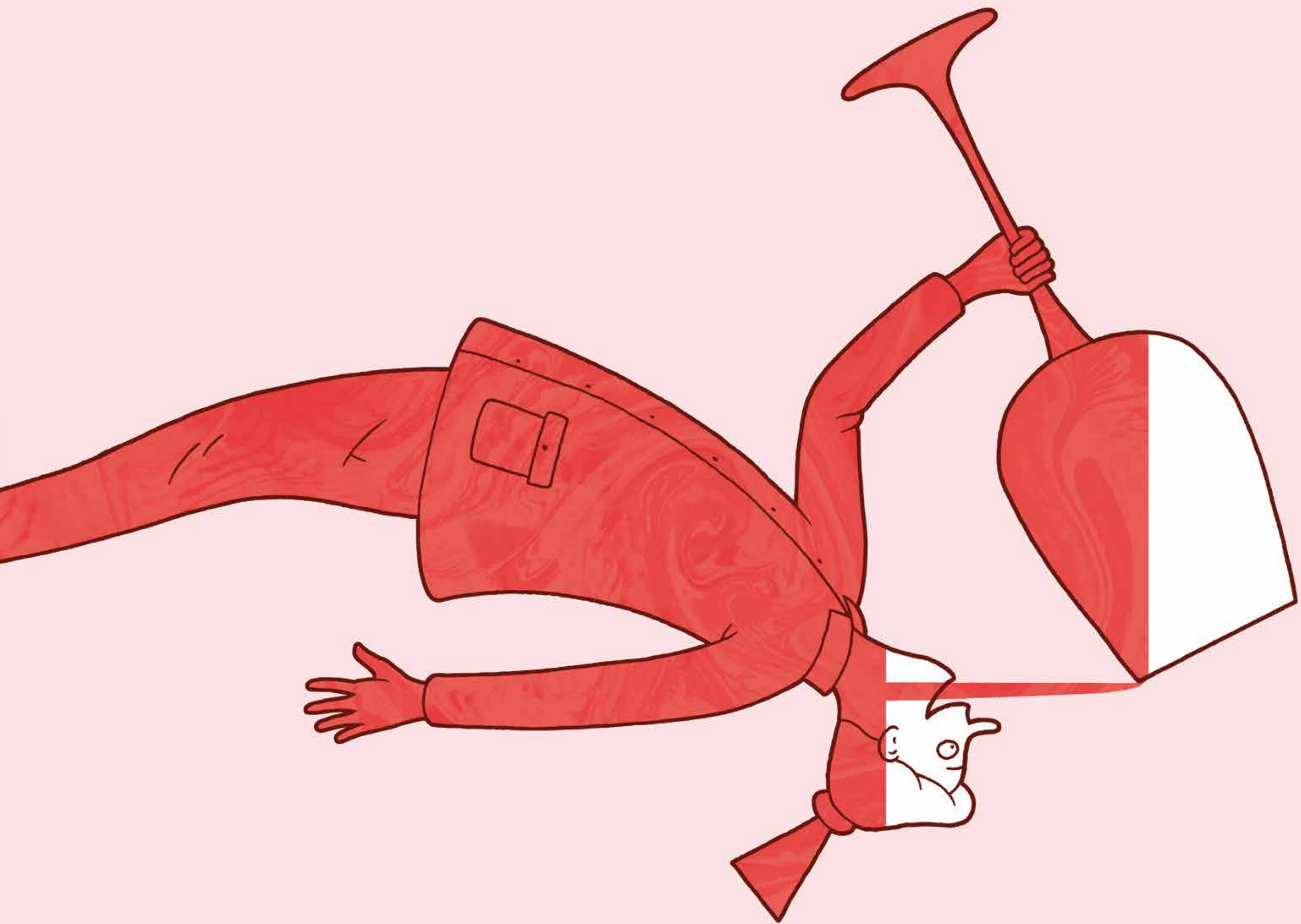


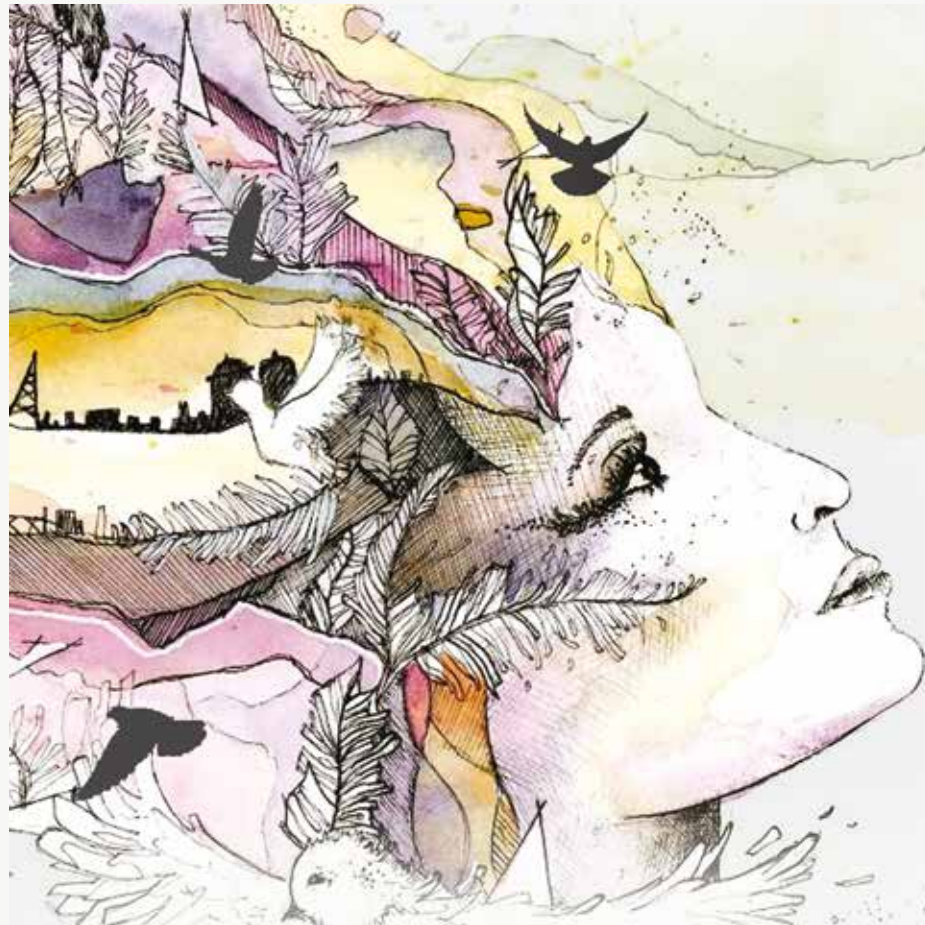
**LOCKSLEY
DISTILLING CO**



**SIR ROBIN
OF LOCKSLEY®**
DISTILLED • GIN • ARTISAN
No SIXTY ONE 40.5% ALC BY VOL

[f @LocksleyDistilling](#)
[t @locksleystill](#)
[i @locksleydistilling](#)
locksleydistilling.com





migration matters festival

celebrating sanctuary
in the steel city as part
of refugee week 2016

including
eclipse theatre
open kitchen social club
side by side
chris thorpe
british red cross
ice & fire theatre

17 - 25 june 2016
theatre delicatessen
17 the moor, s1 4pf

for our full line-up, visit
migrationmattersfestival.co.uk
or pick up a printed programme



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

**THEATRE
DELICATESSEN**



@MigMatFest



Migration Matters Festival

VINT'EDGE

A VINTAGE ARCADE IN THE HEART OF THE SHEFFIELD ANTIQUES QUARTER.
SPECIALISING IN VINTAGE CLOTHES & HOMEWARE, MID-CENTURY & CURIOS.

VINTAGE TEA ROOM & COSTUME JEWELLERY SHOP OPEN • LOCALLY MADE
CAKE SERVED THURSDAY TO SUNDAY • OPEN TO IDEAS, ROOM FOR HIRE, IDEAL FOR TAROT
READING, KNITTING OR BOOK CLUBS • WIFI AVAILABLE

MON - CLOSED • TUES - THURS 10AM - 5PM
FRI - SAT 10AM - 7:30PM • SUNDAY 11AM - 4PM

0114 438 0314 • 444 ABBEYDALE RD, SHEFFIELD S7 1FR • VINTEGE448@GMAIL.COM

SPACE TO HIRE. IF YOU HAVE AN INTERESTING AND UNIQUE IDEA GIVE US A BELL. SHOP AND TEA ROOM
SPACE. CONTACT AT [HYPERLINK "MAILTO:VINTEGE448@GMAIL.COM"](mailto:HYPERLINK%20MAILTO:VINTEGE448@GMAIL.COM) VINTEGE448@GMAIL.COM



Sheffield
Hallam
University

MAKE THIS CITY

APRIL-NOVEMBER 2016

Catalyst
Festival of creativity

shu.ac.uk/catalyst
#HallamCatalyst



Sheffield
Doc|Fest
10-15
June
2016

Not
— Make
Believe.

**Register
/ Tickets**
sheffdocfest.com

ROBBIE PORTER

THIS MONTH'S FEATURED ARTIST

.....

We first featured Robbie Porter in Now Then in December 2013. Going back over his website beforehand, it was refreshing to see such a huge amount of art created in less than three years by one man with a very solid work ethic. There is a clear sense of progression in his new pieces, but they still come from the 'less is more' school, stripping back an idea to its core and injecting it with a playful sense of humour along the way. Once again, it's a pleasure to have Robbie's work on our pages.

How did you get started as a freelancer?

I graduated back in 2008 from a degree in Visual Communication at Leeds College of Art. If I'm being honest, it wasn't the right course for me. The remit was far too broad and I fuffed around doing loads of weird experimental stuff. I made songs by recording the various sounds I could make with my stationary (this sounds cool but really wasn't) and I even did an entire

career. I've been bumbling along ever since.

What have you been up to since we last featured your work in Now Then?

I actually started keeping a diary a while ago for this exact question. I say diary, but really it's just a list of what I do every day. Because I work from home, my routine can become very similar and I needed a way to remind myself of what I was doing all the time.

To be a bit more specific though, I moved to London three and a half years ago to do an MA at Camberwell. Since then I've worked for some really interesting clients. I've also built up a business selling prints and greeting cards and have some cool stockists, including The Barbican, Southbank Centre, ICA, National Theatre and Baltic, to name a few. But, most importantly, I've maintained my personal work, which is integral to keeping the fun in what I do.

On a personal note, I've visited some incredible places, like

"I'M NOT A NATURAL ILLUSTRATOR"

project on Arnold Schwarzenegger (best grade of my entire degree).

I only realised that I wanted to be an illustrator towards the end of my studies. It was also at this point that I realised I wasn't very good at drawing, which is ironic because the whole reason I originally went to art school was to learn how to draw. Instead, I had learned how to communicate ideas, and luckily this remains one of the most important aspects of my practice.

After uni I moved back to my home town, Edinburgh, and focused on putting a portfolio together. I had a pretty intense work ethic then. I was basically drawing from the moment I woke up until I fell asleep. It probably wasn't particularly healthy, but I loved it. On reflection, I owe a lot to simply being stubborn and single-minded. I'm not a natural illustrator. I just worked hard and eventually found a process that suited me.

After six months of drawing all the time, I got a job at a printmaking studio and gallery, where I learned a bunch of new skills and got to be around interesting, creative people. I was still working on personal stuff for another year and a half before I started getting commissions. Then I managed to get featured on some blogs, like It's Nice That, which really kick started my

Iceland and New Zealand, listened to countless podcasts and watched far too many half-hour comedy shows.

How does a new piece of work begin life?

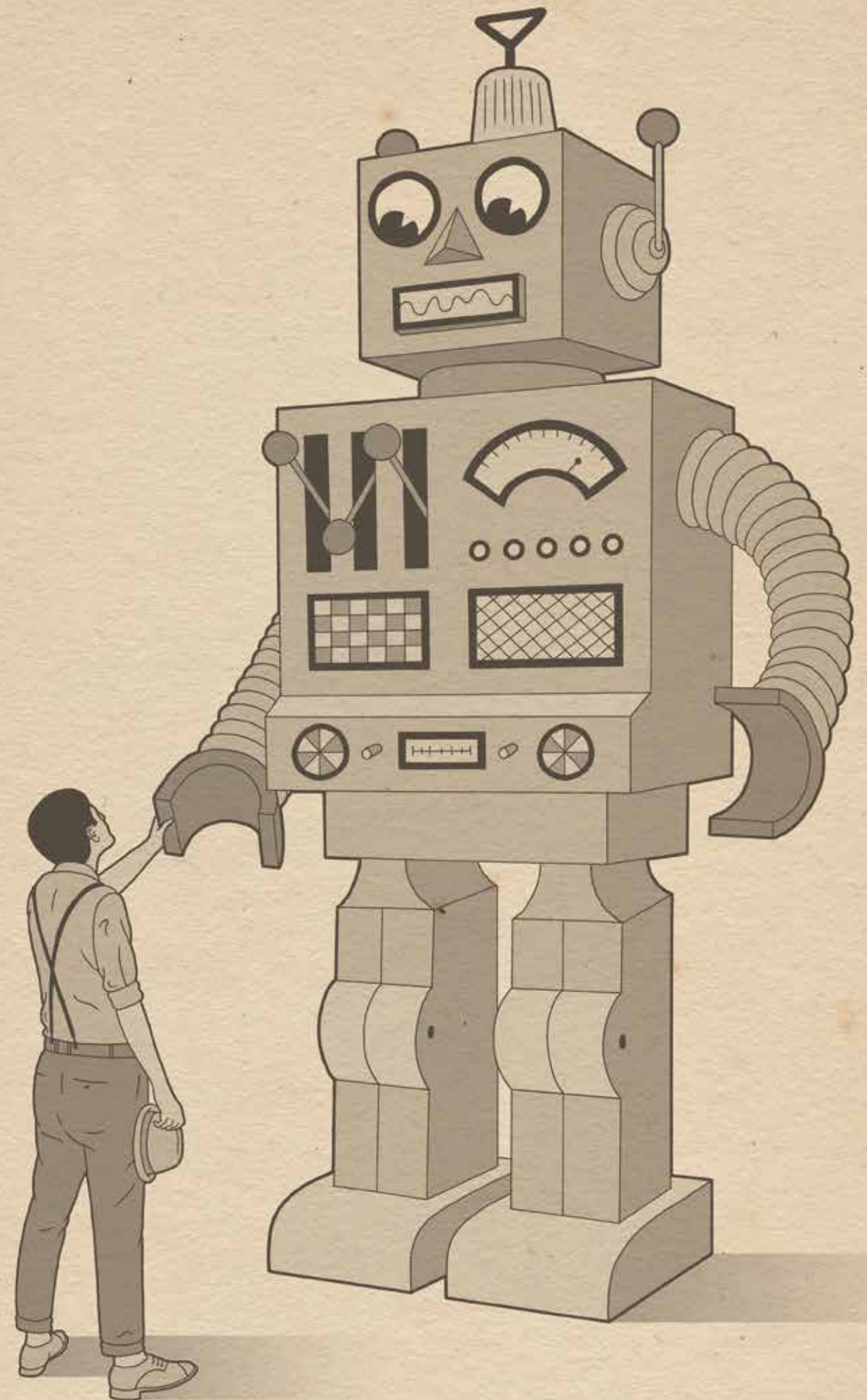
I guess that depends on if it's personal work or client work. If it's editorial, it all starts with reading the article and trying to come up with as many visual reference points. From there, I just try and draw connections between things. The goal is to create something that is more than the sum of its parts, something that communicates and is relatable. One of my favourite illustrators, Craig Frazier, says that good illustration should go from the eye to the mind, then the heart. That's what I aim for.

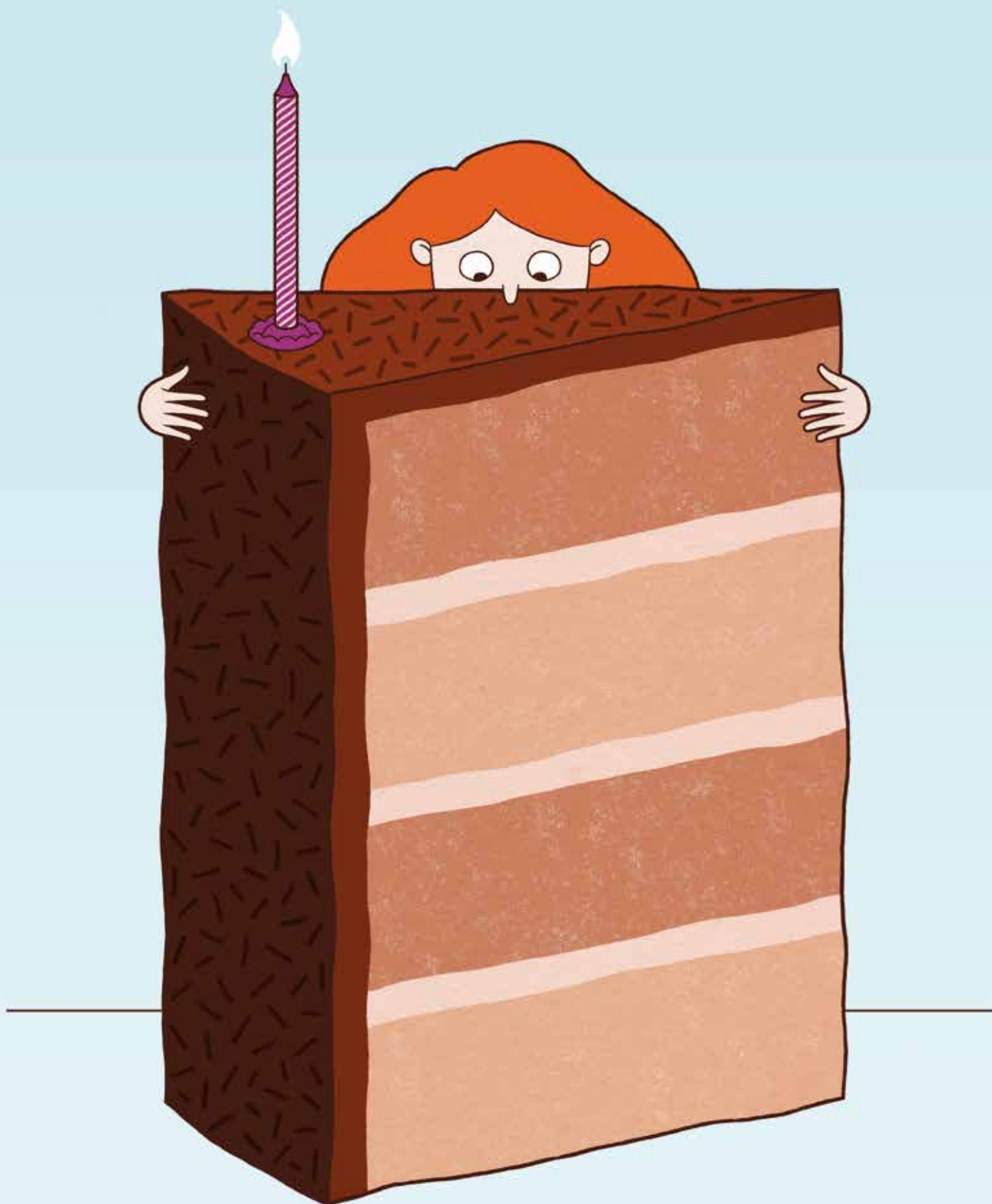
What have you got planned for the rest of 2016?

My only other skill is making hummus. I have a personal best record for making a batch in two minutes on the dot. I'd really like to beat that this year.

Sam Walby

robbieporter.co.uk





SOUND

LOOK BACK IN ANGER

.....

Out they shone, like two silver bullets, irreverent and derisive, poking through the see-through black shirt that barely covered the torso. Two small round nipples on Brett Anderson's pasty, lithe body that announced the arrival of britpop.

Suede's 1993 Brit Awards performance was, apart from Jarvis Cocker's mooning of Michael Jackson, the defining image of britpop. Forget Liam and Patsy in a bed sheet. The dangerous, androgynous sexuality of Suede gloriously perturbed Middle England. Here was a new generation - confident, sexually ambiguous, and definitely not The Beatles.

Sadly, Suede's beautiful revolution was overtaken by the louder, more obnoxious Oasis, who brought with them a barrel of tedious guitar bands with shaggy-haired, gobshite lead singers that flooded the pop charts.

Lad culture was born. Emasculated males caught in arrested development prolonged their eventual decline into the morose

were real women with wit and gusto, writing songs that challenged patriarchy with umbrageous self-assurance - Garbage's 'Stupid Girl', Hole's 'Celebrity Skin', or even Shania Twain's 'Man! I Feel Like A Woman!', which had a video that inverted the Robert Palmer 'Addicted To Love' video by having all the male backing musicians being fawned over instead.

These were indignant women re-defining their gender roles, taking big Doc Martin boot strides towards equality, while men cowered, trapped in a lost boy's escapism and looking to Liam Gallagher for inarticulate guidance.

Unfortunately, like all subversive movements that look to unsettle the apple cart, the initial energy fuelled by angst is soon subsumed and mollified by the mainstream. Just like when they started selling ripped safety pin t-shirts in BHS and you knew that punk was officially dead, it was inevitable that this movement would meet a similar end.

So it was that this new empowerment was cast off as 'girl

.....

"I WASN'T OLD ENOUGH TO BE MAD FOR IT"

.....

responsibilities of adulthood, instead opting to suck Hooch up through a straw out of Bozzer's backside, while their mates belted out 'Wonderwall' and tossed each other off to FHM, or other PG pornography, claiming 'it's all banter'. The great dawn it was not.

I wasn't old enough to be mad for it. I just remember wearing a shirt that nearly reached my ankles, buying a bucket hat and doing a Jimmy Saville impression, before we knew the horror. Looking back, most of britpop was a great turd sandwich that left kernels between the teeth. So many dodgy bands, including Dodgy, who were dodgy. If you want proof that it was all arse treacle, just think about the last time you actually pulled out an album by Ocean Colour Scene, or Shed Seven, or Cast. Your brain knows, even if you haven't caught up.

But there was one saving grace, and that was the criminally overlooked female indie groups that were the real heroes of britpop. In the 90s, you were spoilt for choice for fantastic groups headed by women - Elastica, Sleeper, Echobelly, Catatonia, Björk and so many more - all with these ballsy, grungy, punk-inspired lead singers in men's shirts. Singers who weren't made-up models doing pretty dance routines. These

power' and the Spice Girls were born, a sugared-down form of protest that was easier to market and less incendiary than the female-led indie bands. Girl power, which proudly declared that women could be whatever they wanted, as long as they fitted into a tight British flag dress and an easily recognisable category that succinctly wrapped up their entire personalities. The rightfully angry female voice became infantilised in the form of Baby Spice, made a parody of with Scary Spice, all fitting conveniently with established male fantasies, and the battle was lost. We all too quickly returned to traditional gender roles - Christina Aguilera ass chaps and boys in leather jackets chugging their guitars, a distant world apart and utterly dull.

Now, watching **X Factor** and seeing the lengths that women have to go, and the items of clothing they still have to take off, to have a hit record, you can't help but wonder what could have been. When Oasis return to the Brit Awards wearing see-through tops and g-strings, I'll no longer look back in anger.

Stan Skinny

LIVE

.....

REPOMEN

14 MAY
QUEEN'S SOCIAL CLUB

Modestly getting on with being secretly really good is what Repomen have been doing for 25 years now, making them reputedly the longest continuously existing band in Sheffield. To mark the occasion, they commandeered Queen's Social Club and invited a bunch of other musicians who've played with them over the years to put in guest appearances. It was my honour to be one of them.

A venue laid out with tables and chairs and a 90-minute set of 25 songs, cataloguing their history in chronological order, was a statement of intent for a band that has always seemed most at home in a packed, sweating pub. But here's what I mean about them being secretly great. In a noisy bar, they make a proper racket, and Denzil Watson morphs into a wild frontman, rampaging through the crowd, wielding the mic stand like a weapon of war.

In a civilised setting like this, much more is revealed. James Hughes' and Simon Tiller's unflappable rhythm section switches deftly from punk garage to swampy grunge to 6/8 ballad. One minute guitarist Ric Bower is lurking in the shadows, the next he's lurching and looming into view with a molotov cocktail of melody and feedback. Every song is vastly, uncategorisably different from the next, but they're all catchy and full of details. And more than all of that, these stupendous pop songs are actually about things, whether it be Lou Reed, suicide or the war in Syria.

The choice of guests – drawn from acts as far apart as Sieben, Faerground Attractions, Soft Hearted Scientists, Cradleyard, Screaming Mimi and The Dead Comedians – is a testament to the diversity of Repomen's music, their love of collaboration, and the affection other local musicians have for them. Oh, and the fact they've been around for bloody ages.

Andrew Wood

THE UNTHANKS

20 MAY
CRUCIBLE STUDIO

The between-song patter of most Unthanks gigs, amidst the light-hearted squabbles of the singing sisters and multi-instrumentalist Adrian McNally (husband to Rachel Unthank), often resembles a history lesson. In the best possible way, since The Unthanks pluck folk songs from the traditional canon with a particular eye for the macabre and morose. Admittedly, that's not hard. Morrissey's moping has got nothing on the kitchen sink misery that has provided folk tunes with their lyrical material for generations.

Part of the fun is explaining where such songs originated. This particular gig elongates that between-song scene-setting, as ethnomusicologist Simon Keegan-Phipps guides the conversation. Set up in The Crucible's tiny studio space, the audience surrounding them, the group are a little tentative in their performance and chat to begin with. But by the end of the first half – with the self-penned 'A Hymn For Syria', thankfully a genuinely moving piece of building voice and harmony, and not just unsubtle proselytising – they've found their usual mojo.

Said mojo is the interplay of Rachel and Becky Unthanks' voices, the former stronger and often taking the lead, the latter softer and husky. Isolated, their voices remain striking, but it's the harmonies which elevate the performances of these songs past something you'd hear in the back of a pub in the North East. Combined with McNally's piano playing – influenced, he attests, by modern composers like Steve Reich – and a requisite clog-dancing finale, the group ably fill the intimate space and plaster over some of the cracks apparent at the start.

McNally opines in the first half that folk music is all about storytelling, the crowd enraptured by the shared tale the Unthanks tell, culminating in a goosebump-raising rendition of Elvis Costello's ever-relevant 'Shipbuilding'.

Tom Baker

LISTINGS

HOSTED BY
SAM GREGORY

.....

COWTOWN
Sun 12 June | Audacious Art Experiment | £5

It's hard to think of a crueller insult than calling someone out for having a 'Monotone Face', as Cowtown do in their jagged single of the same name. Also on the bill: the chiming guitars of As Ondas, the disorientating math rock of Beards, and what may be one of the last gigs by Rob & Natas.

MICHELSON MORLEY
Wed 15 June | Lescar | £6

Like Four Tet's collaborations with Steve Reid, Michelson Morley's music traverses the fertile borderlands between jazz and electronics. Of particular note is Mark Whitlam's drumming, which takes as many cues from glitch music as from the Blue Note masters.

ALGORAVE
Fri 17 June | Access Space | £5

Improvised electronic music created through live coding, with CPSmith, Belisha Beacon and Yaxu on the line-up, to name a few. Sometimes silly, sometimes serious, often playful, occasionally brutal. I will keep listing every one of these until I see all of you there.

DIRTYGIRL
Fri 24 June | Audacious Art Experiment | £5

DIRTYGIRL do catchy DIY songs about stupid men ("She didn't realise she was talking to a dickhead!"), the seaside and the miseries of getting dog shit on your shoe. Equally uproarious are Molar and their courage sandwich.

PLANET ZOGG
Fri 1 July | Plug | Free

Annual free knees-up from this psytrance institution, somehow finding themselves in their 15th year. Mutated Pony, Gregg Zogg and Oberon are at the decks, all incense sticks blazing, while Re:Creation headline with a live set.

KRAPWERK
Sat 2 July | Sheffield Green Fair, St Mary's Church | Free

They wear light-up ties and they're looking good, we'd like to take them home, that's understood. Don't miss Yorkshire's premier husband 'n' wife tribute to the Teutonic trailblazers, who also play electro classics by Gary Numan and OMD.

June sees Doc/Fest descend on Sheffield for its 23rd edition and as usual there's plenty to interest musos of all shades. The liberally punctuated pair of films **Mavis!** and **Miss Sharon Jones!** profile two soul legends, while **Where You're Meant To Be** sees Aidan Moffat of Arab Strap traversing Scotland to document its folk culture. **Lyari Notes** looks at a Karachi music school in a society where music itself can often find itself under attack from religious orthodoxy.

There's a double pack of 60s rock docs, with classic Dylan biopic **Don't Look Back** and concert film **Monterey Pop** capturing the '67 proto-Woodstock. **Sonita** and **Presenting Princess Shaw** both showcase talented young singers – one living in New Orleans, the other in Tehran. **Two Trains Runnin'** looks back at the origin of the blues from a contemporary perspective, while **A Todo Colour** documents the blossoming of underground music culture in 90s Cuba.

LOEFAH & CHUNKY
Sat 4 June | Harley | £8

After Midland delivered a storming first birthday present, Pretty Pretty Good brave the terrible twos with the help of one of the UK's most innovative producers. A Loefah set without Chunky would be like Sheffield without its hills, so the Mancuni-an is on MC duties as well as opening with his own set.

KATE JACKSON & THE WRONG MOVES
Sun 5 June | Picture House Social | £9

Singer of the much-missed Long Blondes returns home with new band The Wrong Moves. Her latest record, British Road Movies, takes inspiration from the functional yet aspirant architecture of the North Circular and Spaghetti Junction, with driving motorik rhythms and pulsing synths giving her polished pop songs unstoppable momentum.

JACKMASTER
Fri 10 June | Night Kitchen | £22.20

Numbers man and guaranteed Glaswegian party-starter Jack Revill closes out TNK's summer season with his trademark bright and breezy sounds. Support from Dixon Avenue man Big Miz, plus high-flying disco dons Future Funk Airlines.

PEACE IN THE PARK
Sat 11 June | Ponderosa | Free

The most conscious community festival in town returns with a storming line-up that's more than enough to make up for the 2015 hiatus. Main stage acts include Mango Rescue Team, Smiling Ivy and Bison, while selectors from Roots, LSS and Nice Like Rice will keep you bouncing till dusk.



COMMODO

HOW WHAT TIME *Black Acre*

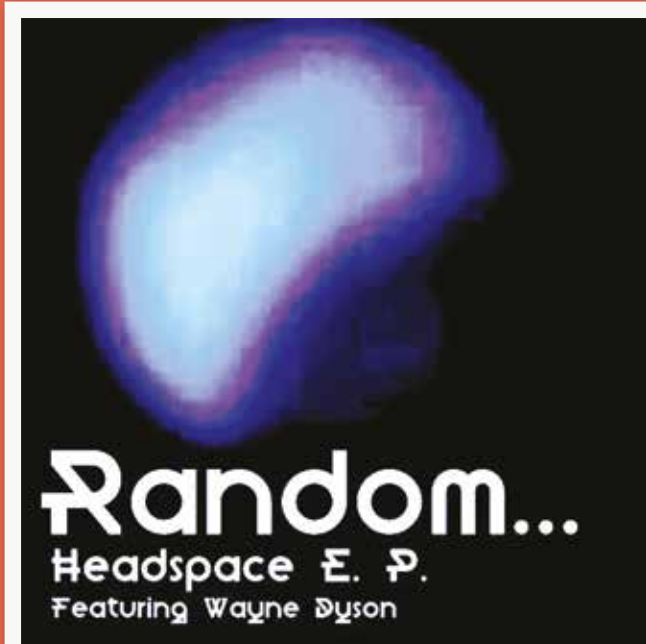
Mysteriously ecclesiastical and dripping with watery sounds, Commodo's debut album is a bassy musical baptism.

First track 'Hej' alludes to a smooth ride, but soon surprises listeners when its creative drum pattern kicks in. The alluring beat of 'Pea Souper' makes the album heavier and bassier whilst retaining all of the beautiful elements of dubstep, and an acid touch keeps the musical pH steady. A balance of smooth and heavy is maintained throughout the album, demonstrating the impossibility of pigeonholing Commodo.

Trim's vocal feature on 'Itchin' helps add to the rage which is soon pulled back by 'Hadi Hadi Ah', a track on which Commodo has fluidly combined vocals and sound. The repeated lyrics introduce a spiritual element to the album which develops from that point on. Chimes, bells, organs, glockenspiel sounds, a harmonising chorus and a clambering harpsichord all evoke a sinister but thrilling religious setting.

Since being scouted to further explore his talent on Mala's label, Deep Medi Musik, Commodo has gone from strength to strength, and **How What Time** is a perfect showcase of his flourishing. After releasing a treasure trove of teasing EPs with collaborators Kahn and Gantz, Commodo has put out his debut album, an artfully compiled selection of tracks which transcend genre. The producer fuses his early influences in hip hop, dupstep and grime, constructing a generous gift for the underground.

Jennifer Martino



RANDOM...

HEADSPACE *Pink Dolphin Music*

According to his Soundcloud page, Random... "is faceless, voiceless and without form. He takes solace when wired into the mainframe of beats, glitches and drones." It's a bold bio. There are indeed beats, but not much in the way of the latter two on Random's debut EP, **Headspace**, described as "the ultimate in IDM cool". It seems Random is attempting to slot himself into the legacy of all things Warp Records, and clear nods are made to Boards of Canada, not least due to the inclusion of a cover of their 1998 tune 'Olson'. But rather than the more complex sounds of Aphex Twin or Autechre, as the bio might allude to, we're given a melting pot of hazy bass guitar, playful psych effects and drum loops.

Opener 'Headspace' leads with driving bass and deadpan spoken word from local poet Wayne Dyson, whose earthy northern accent is offset by a cosmic slew of phase shifting synths. 'Warming Spoons' is a less serious affair, with a chopped up drum sample and Hammond organ stabs keeping things light-hearted.

Random's take on 'Olson' provides the calmest part of the EP, a nice contrast to the energy of the rest. 'Temere' closes with a return to the motorik pulsations of the title track, this time enveloped in a thick mire of effects and cymbal splashes.

While not quite yet hitting the "IDM cool" Random may be aiming for, Headspace is a decent release and at least contains the elements that should see him on his way.

Aidan Daly



SWANS

THE GLOWING MAN *Mute*

Continuing the tradition of the three Swans albums released since Michael Gira resurrected the band in 2010, **The Glowing Man** is an exercise in perfecting long, evolving mantras and unnerving atmospheres.

Just shy of two hours in length, this album is a forbidding beast, but, daring to look inside this daunting tapestry of Gira's mind, there are remarkably accessible moments to be found. 'Cloud of Forgetting' is a startlingly pleasant start, its rhythmic folk feel bolstered by Gira's shamanic calls. His fatherly voice is given ample breathing room through much of the album, guiding our ears through his aural museum of textured art.

The first behemoth 25-minute track, 'Cloud of Unknowing', nails down the modern Swans sound, as ever-building atmospherics lull back into a droning groove, the cacophonous crescendo in the middle ensuring you never forget the darkness sitting in the shadows between every note. Tracks of relative respite pop up between the marathon songs, including 'People Like Us', a refreshing jaunt into psychedelic space rock. The title track is the bewildering adventure we were all expecting, rife with noise elements, confused ramblings and dynamic variance galore, jolting into a simple, rocking groove and finally descending into musical madness.

Swans' music is all about textural build-up and sustained tension, often fully exploring the possibilities of a single musical note. The initially imposing song lengths are born from a desire to give every idea its necessary and deserving gestation period, and the whole uncomfortably tense experience is infectious.

Richard Spencer



VARIOUS

TAAE ANNUAL STAKEHOLDER AUDIT 2016 *Audacious Art Experiment*

Those already aware of The Audacious Art Experiment's sterling efforts in promoting and releasing the finest of Sheffield's underground music, as well as work by many leftfield acts from further afield, will be pleasantly unsurprised by the calibre of tunes made available in the collective's second compilation.

A set of 21 often itchy and uncomfortable (in a good way) offerings of post-punk and electronica - this latter aspect encapsulated further by a title that owes more than a little to Throbbing Gristle's **Second Annual Report** - this release finds itself at a crossroads between old and new, walking the line between the avant-garde of the late 70s and pieces that are far more contemporary.

Game_Program's 'Wiitrancefurr' is a particular standout, a track of warm synth and subtle yet insistent beats making for an example of house music that never outstays its welcome or overplays its hand, a slow advance and retreat that is both mournful and uplifting.

Elsewhere, Nachthexeen's 'Cheer Up Luv' sees the record in more tense and frenetic territory, a Slits-indebted riposte to the meaningless "It might never happen" phrase which poignantly questions, "What if it does?!"

Preceding this blistering two minutes is the shimmering lo-fi hymnal of Toucans' 'Sing to Me', a track which opens the record with a testament to both the ethos and the diversity of TAAE's roster, one that is as consistently challenging as it is devoid of dead weight.

A superb record from a label that can do no wrong.

Jon Clark



BEN LUKAS BOYSEN

CASTING SPELLS

.....

Over the last decade, Berlin-based musician Ben Lukas Boysen has created something of a dynasty of himself. Having become revered throughout Europe for the pulsating, gripping electronica he released under the name of Hecq, he has since lent his talents to a number of film scores, adverts and video games.

Now in what you could call the second part of his career, Boysen's most recent work has been released under his birth name and tends to lean away from his earlier, more capricious work and further towards the realms of glorious ethereality.

After 2013's **Gravity**, which felt weightless in its minimalism, this has become no less apparent on his upcoming album,

Spells. On the heart-stopping 'Nocturne 4' and the pulsating 'Golden Times 1', both infused with a more organic sound on top of the delirium of synths and the sleight but effective use of piano, strings and drums, Ben creates a style of intuitive ambient music that gently settles itself under your skin.

With a reissue of **Gravity** also on the cards via UK-based label Erased Tapes, we talked to Ben about his upcoming releases, film scores and Martin Scorsese.

You've been producing under two aliases for some time now - your real name and Hecq. Do you decide before you go into the development of a record what alias it's going to be released under and does this affect the process of making it?

Hecq was always a playground for everything I'm interested

in trying. This doesn't mean I take things less seriously with this project, but there are no limitations. The Ben Lukas Boysen records generally follow a more conceptual approach so far and are more restricted. This means whenever I start composing the project the affiliation becomes clear quite fast and I decide if I want to go crazy with the idea or distil it.

I read in a previous interview that you were going to put the work of Hecq to one side for the foreseeable future. Is that still the case or do you plan on doing something under the alias soon?

I owe Hecq a lot and don't want to abandon it. Since it always has been more of a thought construct and concept it will never leave me anyway. At this moment though, I feel like I've said what I had to say with it and am glad to have sent it on a well-deserved holiday to recover and regain energy. It'll return from there eventually.

Do you purposefully try to separate the sounds, textures and influences that go into making your own music and film scores?

No, not really. I would always try to bring in as many of my own ideas and sounds as possible within my approach to a score. If I have the freedom to do what I feel is right, I will not separate these things. Often a brief is already very worked out and dictates a certain sound or compositional style which will influence the score quite a lot, but I'd always try to find a good middle ground between these two worlds so things never get too impersonal.

How has the recording process for your new album

"I LOVE TO EXPLORE, MAKE MISTAKES AND TAKE WRONG TURNS"

differed from other projects?

Most of the songs were written with their final instrumentation in mind, which is why I had to leave a bit of creative space in my head until the recordings were in. These were done in different locations at different times. The drums and cellos were done here in Berlin and a few bits, like the harp, were recorded in LA. I really enjoyed recording like this as it felt like a nice puzzle. Obviously the recordings changed the feel of the music drastically, since I got used to all the placeholder sounds and instruments, which made me rediscover the songs as I was producing them - a really good feeling.

How would you describe the process of writing and developing your music?

Quite naive but also very much influenced by the control freak in me. I love to explore, make mistakes and take wrong turns, but at the same time I see these as ways to a very distinct result.

For example, the drum track for 'Nocturne 4' was already there - we recorded this during a jam session - but it did not have a song to go with it and it was floating around my project folders for over a year. Many other song ideas were just slapped onto it to test things out and nothing worked out, until one day the very simple piano line of 'Nocturne 4' was put under the drum track and the rest fell into place. It was suddenly so obvious what was needed. So the balance between being very playful and yet having a very controlled plan is key for me and both are equally important.

Which is more rewarding, working on film scores or your own solo material?

Both, in their very own way. It's very hard to decide this since they both have completely different qualities. The restrictions of a score can be very interesting, but obviously working in a style and a way that allows you to do what you want is undoubtedly awesome.

Is there any particular film director you'd like to work with in future?

Oh yes, quite a few actually. David Villeneuve is one of them. His work is very engaging and challenging and combines a lot of wonderful characteristics that make great movies. If he didn't normally license all his soundtracks, Martin Scorsese would, without any doubt, be a wonderful director to work with. I'm not even sure how I would score his movies, but they always had a big influence on me in many regards.

Do you still enjoy soundtracking adverts?

That depends a little on the project. There are wonderful projects, where everything works well, the communication is good, and you meet the other people working and being in charge on eye level. Others are not as rewarding, but luckily these are very rare these days. However, I think it is generally something you can only do for a limited time in your life.

Erased Tapes will be releasing Spells, as well as re-issuing 2013's Gravity, this month. The label seems like the best home for your material. How did you hook up with them?

I'd known Robert [Raths, label head] for a few years already. We originally met through Nils Frahm and have been

in contact ever since. I had the feeling that we were interested in making interesting things happen for a while but needed the right project. **Spells** was the one and yes, I definitely feel that it's the best home imaginable for this material.

Do you have any other projects in the pipeline?

The most current one is the score for a new game by the amazing David O'Reilly - an artist I've really admired for some years now, and he asked if I'd be interested in scoring this game. More information will be revealed soon, but I can already say it will be a wonderful and special experience.

Charles Gray

Ben Lukas Boysen's new album, **Spells**, will be released on 10 June through Erased Tapes.

benlukasboysen.com | erasedtapes.com

HEADSUP

HILLSFEST

.....

To mark 25 years of Cupola Gallery, Hillsborough's treasured contemporary art gallery, owner Karen Sherwood decided it was time to give something back to the community which has continued to support and sustain her esteemed business.

2016 brings the first HillsFest, an art and music festival running on 9-10 July at Hillsborough Park, set up not only to bring together the creative folk of the city, but, in the words of Karen, "to put Hillsborough on the map for all the right reasons".

What can you tell us about the ethos of HillsFest?

The overarching aim of the festival is to show how creativity is essential to ensure a compassionate, energetic, innovative, entrepreneurial and cohesive community. The festival aims to showcase creativity across art forms and outside of what might be considered an art form. We want to show how creativity connects us and inspires innovation. HillsFest intends to put Hillsborough on the map for something entirely positive. It is an ambitious, celebratory event.

What can people expect at HillsFest 2016?

To mark this festival as something extraordinary, HillsFest will be housing activity in huge 24-metre inflatable domes. There are five themed zones, the first being Creative Showcase - work exhibited and for sale across disciplines - then Makers Activity - opportunities to have a go at a range of artistic activities, including pottery, drawing, printmaking, silver-smithing, 3D printing, laser cutting and instrument making, amongst others. We also have spoken word and film, sound and movement, and finally taste, where there will be a performance piece, **Autobiographical Food** by Invisible Flock.

There will also be a separate sound stage with 16 acts over the two days, developed in conjunction with the Honey Bee Blues Club, plus a modular graffiti tower the size of a terraced house, a chainsaw carving symposium, hot glass blowing demonstrations by Bandits of Glass, Tim Boswell and Elliot Walker, and large fantastical birds hanging from the trees, developed through working with local schools. And, of course, stalls, beer and food.

Are there any other events like this happening around the city or do you think you're opening up a new avenue for Sheffield?

I don't think there is anything quite like this in the city, and as the first event, I hope that it develops and maybe becomes something regular on the cultural map for Sheffield.

Who has been involved to help make HillsFest a success so far?

HillsFest has been blessed by a strong and enthusiastic group of volunteers and some significant sponsors that have made this event possible. The strong backing for the proposal from the local community has helped fuel our own enthusiasm and determination to make this event a success.

Do you have any more fundraising to do before the festival?

Most definitely. Our ambition is bigger than our budget, so more funds will help deliver yet more extraordinary activity and importantly keep it free for all. Artists and others have been enormously generous and I'd encourage people to visit our online shop to see if anything catches their eye - hillsfest.bigcartel.com. Sponsorship opportunities are still available too.

Do you think there is any more that the Council and the people of the city could be doing to support the creative minds of Sheffield?

There is always more the Council and others can do. Not sidelining the arts or seeing it or the artists as a luxury is key. Creativity across disciplines is absolutely essential to make the city vibrant, exciting, innovative and a great place to live.

Tasha Franek



hillsfest.org

HillsFest

Art & Music Festival

9-10 July 2016

Hillsborough Park

HillsFest is an ambitious FREE festival of art & music in Hillsborough Park.



Celebrating the history, industry & heritage of Sheffield with a particular emphasis on the people, place and community that is Hillsborough.

For more info visit hillsfest.org
Or [@hillsfest2016](https://twitter.com/hillsfest2016)



Supported by:



HILLSFEST
HONEY BEE BLUES CLUB IN CONJUNCTION WITH HILLSFEST
PRESENT
THE LIVE STAGE

SAT 9 JULY
MUDCATS
Blues Trio
BLACK THUNDER
← REVUE →

FARGO RAILROAD CO
JIM TAPLIN & MICK HOLMES
BONGO & THE SOUL JAR
HUMBLE WILLIAMS
SEMICHORUS Choir
COMPERE - GEMMA O'MARA
1PM - 9PM EACH DAY - FREE

SUN 10 JULY
ROAMING SON
THE VEGAS SIX
VEGCRO
TEDDY BEARS
THE UNSCENE
BONES PARK RIDER
DELRUM
PUPPET COMMITTEE
THE VIVACITY CHOIR
COMPERE - FRANK WITTERING

HILLSBOROUGH PARK
HILLSBOROUGH, SHEFFIELD S6, SOUTH YORKSHIRE, UK



DOING TIME ONLINE

SHOWROOM
CINEMA
WHAT'S ON IN JUNE

NEW RELEASES

FROM FRIDAY 3 JUNE

VERSUS: THE LIFE AND FILMS
OF KEN LOACH (15)
LOVE & FRIENDSHIP (U)
MEASURE OF A MAN (15)

FROM FRIDAY 10 JUNE

SHEFFIELD DOC/FEST
WHEN MARNIE WAS THERE (U)

FROM FRIDAY 17 JUNE

THE NICE GUYS (15)
EMBRACE OF THE SERPENT (12A)
TALE OF TALES (15)

FROM FRIDAY 24 JUNE

MA MA (12A)
POOR COW (15)
ELVIS & NIXON (TBC)
ADULT LIFE SKILLS (TBC)

SPECIAL SCREENINGS

ANDREI TARKOVSKY SEASON FROM **WED 1 JUN**

SHEFFIELD DOC/FEST 2016 **FRI 10 JUNE - WED 15 JUNE**

ADULT LIFE SKILLS + Q&A **WED 22 JUNE**

COLIN SELL: LAUGHTER IN THE ONES AND NINES **TUE 28 JUNE**

THE TALENTED MISS HIGHSMITH: WHAT SHE DID FOR LOVE
TUE 28 JUNE

Showroom Cinema 15 Paternoster Row, Sheffield, S1 2BX Box Office (0114) 2757727

FOR FULL DETAILS OF SCREENING TIMES VISIT: SHOWROOMWORKSTATION.ORG.UK/GUIDE

FOLLOW US ON TWITTER AND FACEBOOK @SHOWROOMCINEMA

**Sheffield
International
Concert
Season
2016/17**

**Classical Music at
Sheffield City Hall**

British Conductor Season

13 incredible concerts from world
class performers, including some
of Britain's finest conductors

Subscriptions
& Single Tickets
On Sale Now

www.sheffieldcityhall.co.uk
Box Office: 0114 2 789 789



Sheffield City Hall

FILMREEL

A CACOPHONY OF DOCUMENTARIES

.....

Year on year, Sheffield Doc/Fest offers a huge array of filmic choice and other audio-visual experiences that constitute ‘documentary’. This year is no exception, with a VR arcade running alongside numerous film screenings, Q&A sessions and other events. Focusing on free events, the following overview also offers a few pointers through the Doc/Fest maze.

Alternate Realities consists of two parts, both free of charge and both close to the Showroom, with the interactive exhibition at the Millennium Gallery and the Virtual Realities Arcade at Site Gallery and The Space. Themes including space exploration (see **Home: A VR Spacewalk Experience** and **Mars 2030**) and the experiences of prisoners and migrants.

6X9: A Virtual Experience Of Solitary Confinement invites us into the world of prisoners, while **Undoing Time** explores prison as a capitalist endeavour and showcases the reflections of inmates. See also **Solitary**, a film about a supermax prison.

Other issues raised across Doc/Fest programming this year include the plight and experiences of other-than-human animals and our environment in a human-dominated world. The **Age Of Consequences** looks at the dramatic impact of climate change on national security, and **Seed** examines the fight against the loss of 94% of crop diversity in the last century, while **Unlocking The Cage** shows the ongoing legal fight to have US judges recognise the personhood of chimps, and **Born To Be Free** reveals the horrors of the global trade in sea mammals. Each of these films features Q&A sessions.

Related picks from the short doc programmes include **Pulse**, illustrating human interference in the lives of deer in Hungary; **Toucan Nation**, about motives driving animal welfare action in Costa Rica; **Kedi**, observing Istanbul from a feline perspective; and **The Living Forest**, which focuses on oil companies’ destruction of lives and land in Ecuador.

Many of the films mentioned feature in the free Exchange

“HOW REAL IS THE HYPERREAL? ”

Two Billion Miles and **Home: Aamir** focus on (im)migration in the Alternate Realities context, and Doc/Fest features films about migrants and migration as well. **Transit Zone** looks at the Calais camps and the crisis around human rights, for instance, while **My Aleppo** shows a couple who, having fled Syria, experience via Skype some of what later happened to their homeland. Back in the VR Arcade, **We Wait** aims to “transport you into the heart of the refugee crisis” alongside a fleeing family at sea.

A different approach emerges in **New Dimensions In Testimony**, which features survivors of the Holocaust engaging in virtual conversation via the use of USC’s Shoah Foundation testimonies.

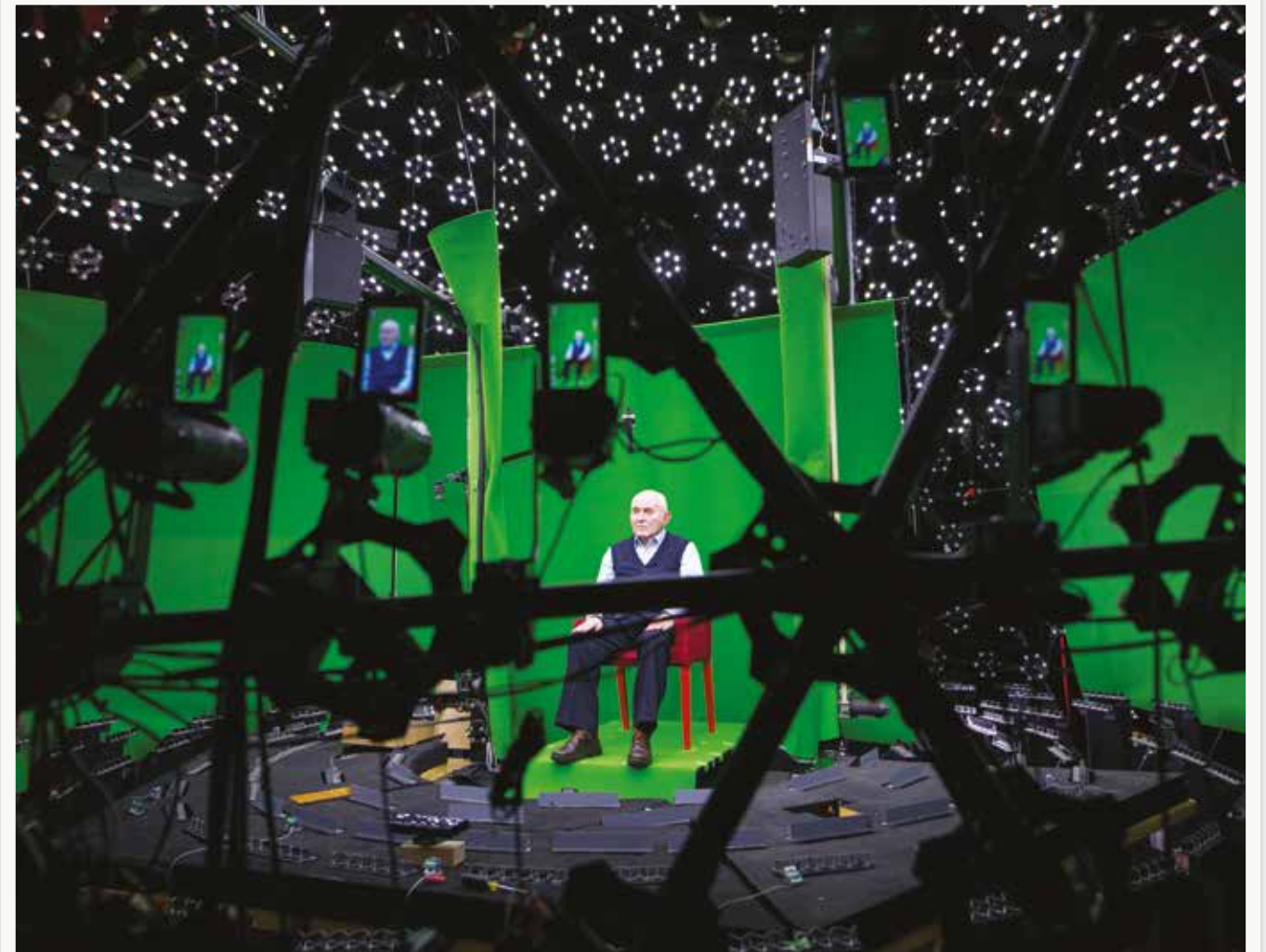
Fortunately, no one seems (as yet) to have created a VR experience of the Holocaust, and dialogue with a survivor is likely, I think, to be as immersive and affecting as a VR experience promising to transport participants directly to a prison cell, a refugee boat, or Mars. The very range of experiences on offer points up some of the key questions raised. How far can virtual experiences approach the reality of reality? How real is the hyperreal? Is VR in any context as politically and emotionally charged and motivating as engaging with the real?

talks and discussions in Tudor Square running throughout Doc/Fest. Along with Howard Street, Tudor Square is also a venue for free outdoor screenings, which include **The Epic of Everest** and Werner Herzog’s **Encounters At The End Of The World**.

All this is just the tip of the Doc/Fest iceberg. Check out the programme for yourself at sheffdocfest.com, and be aware that Sheffield Fringe (sheffieldfringe.com) is also running from 10 to 18 June at Bloc Projects, with a fascinating programme focusing on investigating documentary film as an art object.

There’s certainly nothing less than a cacophony of film taking place in Sheffield this June. While much of it promises to be politically, emotionally and experientially engaging and provocative, it also participates in the culture that so many documentaries challenge. My pick of the festival is, for that reason and amongst others, **In Pursuit Of Silence**, which explores our relationship with silence and its ever-increasing elusiveness in daily life.

Samantha Holland



New Dimensions in Testimony

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

MAYA ANGELOU: AND STILL I RISE

BOB HERCULES & RITA COBURN WHACK, 2015

SUN 12 JUNE | 3:15PM | VIMEO SHOWROOM 2
TUE 14 JUNE | 8:30PM | BEIJING SHOWROOM 1

This PBS documentary shows us something of Angelou’s experiences before she found international success and acclaim as a writer, from Alabama to Cairo, and from mutism to poetry. The film has been described as stylistically conservative but wonderfully informative, as well as honest and far from idealising.

CONCRETE UTOPIA

SUN 12 JUNE | 4PM
BLOC PROJECTS, 71 EYRE LANE | FREE

While a number of excellent shorts will be screening at Café #9 and throughout Doc/Fest this month, my pick has to be **Concrete Utopia**, a selection chosen by Minou Norouzi (film-maker, programmer, and doctoral candidate at Goldsmiths), which includes not only two Sheffield films – **Walk With A Cart Through Upperthorpe**, made collaboratively by Ian Nesbitt (2016), and **The Outsiders** (Liz von Graevenitz, 2014), about Sheffield’s Roma community – but, amongst others, an animation loosely based on the romantic life of Albert Einstein.

NOTES ON BLINDNESS

JAMES SPINNEY & PETER MIDDLETON, 2016

SUN 12 JUNE | 6PM | ITN SOURCE SHOWROOM 4

An innovative approach to documentary initiated by John Hull’s musings on audio cassette after losing his sight in 1983 and wishing to document his new world. A different experience of his audio diaries can be had at the VR Arcade in **Notes on Blindness: Into Darkness**.

VERSUS: THE LIFE & FILMS OF KEN LOACH

LOUISE OSMOND, 2016

MON 13 JUNE | 5:30PM | ITN SOURCE SHOWROOM 4

It would be wrong not to list this, given Loach’s contribution to film and his fiction films that comment heavily on oft-styled documentary topics such as Britain’s welfare state. Osmond looks back at Loach’s life as he turns 80 in what is promised to be a funny, provocative and revealing account of the filmmaker. Features an extended Q&A with Ken Loach.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



MIRAGE

MIRAGECIGARETTES.CO.UK

It's been our pleasure to have worked with Mirage for over three years now. Sheffield through and through, this company has helped more than one of us in the office quit smoking.

Mirage started as a one-man band in 2008 and has since grown to become one of the most well respected, loved and sought-after companies on the e-cigarette scene. Championing safety regulations within the industry, they are one of the only companies to make all their own liquids, guaranteeing a quality product.

But times are changing for nicotine-based consumer goods. Due to new adjustments in the EU Tobacco Product Directive, companies like Mirage will no longer be able to advertise their services in print, on television or on the radio. Along with cigarettes and any tobacco-based products, e-cigarettes will have to change to meet strict guidelines, from the amount of liquid allowed to be sold to clear danger warnings displayed on boxes.

The changes have been met with mixed reactions. Many have asked why the limitations need to be placed on non-tobacco containing products such as e-cigarettes when there is definitive proof that they can help heavy smokers to kick the habit. Others are in favour of harsher legislation on highly addictive substances like nicotine, putting forward arguments about the unknown long-term effects.

Whatever your stance in the debate, it's undeniable that Mirage are Sheffield innovators and great at what they do, and they will be sorely missed in Now Then.



UNION ST

UNION-ST.ORG

Located in the heart of Sheffield, the four-storey Union St offers event space, meeting rooms, hot-desking, a pop-up cafe and more for start-ups, social enterprises, freelancers and self-employed entrepreneurs.

For many of us who can't work effectively from home, Union St offers a valuable opportunity to work from the city centre alongside people from a variety of disciplines and backgrounds. It's a helpful stepping stone towards allowing the people of Sheffield to make a living from a passion. There's even a roof garden.

Collaboration is the ethos behind Union St, so it also hosts regular workshops, meet-ups and events, including Festival of Debate events. As the number of people in self-employment continues to grow, Union St has developed a programme of events in conjunction with Enterprise Nation with the noble aim of creating an air of excitement about the potential to support start-ups in the city.

The initial schedule of events includes workshops on social media, funding, attracting customers and making the most of the latest apps to help your business, but they welcome requests and suggestions for events to add to their programme. Local social entrepreneurs and consultants of the ilk of Jonny Douglas, Jamie Veitch and Morgan Killick have been handpicked to lead the workshops.

June's sessions are handily organised around lunchtime to coincide with Union St's Pie Eyed pop-up cafe, allowing attendees to grab a bite after each workshop. Sounds good to us. See the full programme of workshops on the Enterprise Nation website.

RUSKIN IN SHEFFIELD 2016

RUSKININSHEFFIELD.COM



John Ruskin, one of our city's most celebrated adopted sons, believed that craftsmanship skills were key to a good livelihood. Way back in 1875, he established St George's Museum in Walkley in the hopes of nurturing the skills of Sheffield's metalworkers by providing them with access to beautiful paintings, minerals, botanical drawings, illustrated books and architectural casts, showcased in the small museum. The same collection, now called the Ruskin Collection and housed in the Millennium Gallery, still inspires artists and makers today.

Ruskin in Sheffield 2016 is inspired by artworks and ideas in the exhibition **In the Making: Ruskin, Creativity and Craftsmanship**, supported by The Guild of St George, which runs at the Millennium Gallery until 5 June, followed by a programme of special events which run through to September this year.

The Make Good Livelihoods weekend in the city centre on 18-19 June will feature talks, demonstrations and activities to try at the Millennium Gallery, Sheffield Institute of Arts, Portland Works and Access Space. For more info, check out the website.

BAILEY OF SHEFFIELD

BAILEYOFSHEFFIELD.COM



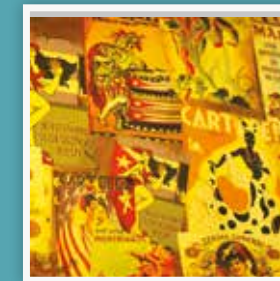
Forged in Sheffield and taking the jewellery world by storm, Bailey of Sheffield has launched with the Cable bracelet, a lovely piece of wearable art with a more than lifetime guarantee and the opportunity to uniquely customise each bracelet with interchangeable beads and a choice of colours.

Designed with professors at Sheffield Hallam, created at the wonderful Portland Works and hand-finished, the pieces are not only innovative and gorgeous, but home-grown every step of the way. And what's more, they recently raised over £24,000 through a successful crowdfunding campaign to help fit out their workshop, order more stock and scale up production, and are now taking orders via their website for bracelets, beads and a variety of accessories.

The bold new start-up company is the brainchild of Scott Bailey, a Sheffield local, who hopes the brand will help generate employment within the local area as well as shining a spotlight on Sheffield as a creative hub. All noble aims. Check out their website to see what it's all about and create your own customised Cable.

CUBANA TAPAS BAR

CUBANATAPASBAR.CO.UK



Bringing a taste of Cuba to Leopold Square, Cubana is one of Sheffield's best hotspots for Latin cuisine and culture. Aside from its delicious food and drink menu, it's a restaurant with a welcoming vibe that also hosts live music throughout the week, everything from DJs playing the best South American tunes to live jazz and soul.

But back to that menu. Cubana combines classic Spanish-style tapas dishes with South American flair and flavour. Make the most of it by getting £5 off any of their tapas set menus, or two tapas dishes for £7.95, both before 6pm using the Now Then Discounts App. The vegetarian selections also come highly recommended.

Cubana now boasts what's thought to be the most comprehensive rum menu anywhere in the country outside of London, with a staggering 164 varieties on offer on their new menu.

With a range of events including tango and salsa classes also available to dancers of all abilities, there's something for everyone at this fine eatery.

SUNSHINE PIZZA OVEN

SUNSHINEPIZZAOVEN.CO.UK



Operating from the heart of the Peak District, the friendly team at Sunshine Pizza Oven have been running for just over a year now. Making delicious pizza in their mobile, wood-fired oven, Sunshine Pizza use high-quality ingredients including hand-sliced Italian meats, locally-sourced veg and 100% organic flour. The pizza is hand-stretched and topped with a fabulous homemade tomato sauce.

Available to book for private parties and charity fundraisers, the team can be seen at events and locations across Sheffield and the Peak. When they're not touring the area, Sunshine Pizza and their mobile oven can be found at Stanage Edge most weekends from March through to December - weather permitting, of course. They are also at The Climbing Works on Wednesday evenings and at Trolley's Rendezvous Cafe on Thursday evenings.

If, by some miracle, you're not tempted yet, you can also bag yourself a free garlic bread when buying two pizzas, or a free veggie topping when buying one, using the Now Then Discounts App. We're too good to you.

DISCOUNTS

WHAT'S NEW @NTDISCOUNTS

AVAILABLE FOR FREE FOR IOS AND ANDROID DEVICES, THE NOW THEN DISCOUNTS APP CHAMPIONS LOCAL BUSINESSES OVER CORPORATE CHAINS BY OFFERING DISCOUNTS, OFFERS AND PROMOTIONS, ENCOURAGING PEOPLE TO MAKE INDEPENDENT AND LOCAL SHOPPING AN EVERYDAY CHOICE.

TYPE 'NOW THEN DISCOUNTS' INTO YOUR APP STORE, DOWNLOAD THE APP, BROWSE THE TRADERS AND DISCOUNTS, THEN FLASH THE APP AT THE POINT OF SALE TO REDEEM. SIMPLE AS THAT. STAY TUNED TO THIS PAGE FOR MONTHLY UPDATES.



NEW OFFERS ON THE APP

SOMEWHERE ELSE COFFEE HOUSE & BAKERY

- Grafters platter & any regular hot drink for two for £15.

ABBEY FRIAR

- Small fish & chips or pie & chips, tea or coffee, peas, beans, curry sauce or gravy for £4.20.

BEANIES

- New organic fruit and veg box delivery customers get their fourth box free.

DR TANIA EMILE TABAR NATUROPATHIC DOCTOR

- £10 off your initial consultation.

HOT YOGA SHEFFIELD

- Hold a hot yoga session to raise money for your favourite charity.

KINDRED & KIND

- 10% off Big Green Tree products.

MOOCH VINTAGE

- 15% off all purchases.

SHEFFIELD ANTIQUES QUARTER

- 50% off entry to Pedlar's Corner Carboot and Flea Markets, and Vintage Flea Markets.

SHEFFIELD DOC/FEST

- Buy a Doc/Lovers Wristband for £65 (£55 concs).

SHEFFIELD SKINCARE COMPANY

- Buy a body butter (£10) and get a body scrub half price (£4 instead of £8).

SUNSHINE PIZZA OVEN

- Free veggie topping when you buy a pizza.

THE RED DEER

- 20% off a specially selected main menu food item.
- 3-for-2 on range of Curious Brew bottled beers.

TURNER'S CRAFT BEER BOTTLE SHOP

- On Wednesdays, 20% off any bottle over 500ml.

VULGAR VINTAGE

- Two pairs of sunglasses for £14.
- Selected jazzy shirts, dresses and playsuits - £15 each or two for £25.

FOUR CORNERS CANTEN

- Any main meal, including burgers, with a premium soft drink for £6.
- Big Sur breakfast for £6 instead of £8, with a tea or coffee.

THOUGHTS? WE'RE ALL EARS...

NOWTHENMAGAZINE.COM/DISCOUNTS | @NTDISCOUNTS #FLASHTHEAPPSHEFF

NOW THEN.
DISCOUNTS.

LISTEN UP



OWINY SIGOMA

MON 23/05 ▶ THE HARLEY

KIKO BUN

FRI 22/07 ▶ THE HARLEY

LITTLE SIMZ

SAT 23/07 ▶ THE HARLEY

QUANTIC (DJ)

SUN 24/07 ▶ THE HARLEY

MOONLANDINGZ

FRI 23/09 ▶ QUEENS SOCIAL

OSCAR

WED 28/09 ▶ THE HARLEY

WILD BEASTS

SAT 01/10 ▶ FOUNDRY

THE SUNSHINE UNDERGROUND

SAT 08/10 ▶ QUEENS SOCIAL

TELEMAN

FRI 21/10 ▶ QUEENS SOCIAL

▶ HARLEYLIVE.CO.UK
▶ @THEHARLEYLIVE
▶ FB: HARLEY LIVE
▶ INSTAGRAM: HARLEYLIVE

YELLOW ARCH MUSIC VENUE

WWW.YELLOWARCH.COM

EVERY SUNDAY 1-5PM
OPEN MIC SESSIONS

FRI 3RD JUNE
**BBC MUSIC DAY:
A LAW UNTO
OURSELVES**
ECCENTRONIC
RESEARCH COUNCIL
FT MAXINE PEAKE
& MORE

THURS 7TH JULY
WE ARE NOT MEN
DEVO TRIBUTE ACT

SATURDAY 9TH JULY
COOL BEANS!
THE COOL BEANS PARTY FINALE

SAT 11TH JUNE
**PITP FUNDRAISER:
SAM & THE WOMP,
HENGE & MORE**
2 MINS FROM THE PONDEROSA
FEATURING LIVE MUSIC AND
SHEFFIELD'S FINEST DJS

**RECORDING
STUDIO DEALS
THROUGHOUT
JUNE CALL NOW
FOR DETAILS!
TEL: 0114 273 0800**

FRI 1ST JULY
**BUFFALO
SKINNERS ALBUM
LAUNCH**
SUPPORT FROM SCREAMIN'
MISS JACKSON & POOR
OLD DOGS

30-36 BURTON RD NEEPSSEND
SHEFFIELD S3 8BX tel. 0114 273 0800

A Father beget two sons
Sport he nourished
He grew tall
Flowered and Flourished
Loved by All
Art he starved
Shelter denied
Outcast, Shunned
Thus Reviled



Words: Mick Somerset
Picture: Varrod Goblink

OPUS INDEPENDENTS PRESENTS

FESTIVAL OF DEBATE

A HEARTFELT THANKS TO ALL
VOLUNTEERS, PARTNERS, SPEAKERS,
STAFF, PANELLISTS & AUDIENCE
MEMBERS WHO CONTRIBUTED TO THE
SPRING SEASON OF FESTIVAL
OF DEBATE 2016

THE DEBATE CONTINUES

WE'LL BE BACK FOR A 2016 AUTUMN
SEASON FROM LATE SEPTEMBER
THROUGH TO NOVEMBER.

IF YOU WANT TO GET INVOLVED -
HOSTING OR RUNNING AN EVENT
AS PART OF THE FESTIVAL, PUTTING
FORWARD IDEAS OR VOLUNTEERING
- PLEASE GET IN TOUCH AT
HELLO@FESTIVALOFDEBATE.COM

"NEVER DOUBT
THAT A SMALL GROUP OF
THOUGHTFUL, COMMITTED
CITIZENS CAN CHANGE
THE WORLD. INDEED, IT
IS THE ONLY THING
THAT EVER HAS."

MARGARET MEAD



FESTIVALOFDEBATE.COM
FACEBOOK.COM/FESTIVALOFDEBATE
@FESTOFDEBATE | #FofD

www.jazzatthelescar.com
WEDNESDAYS 8.45PM | £6+

jazz
at the **LESCAR**

16 JUNE
MICHELSON MORLEY

22 JUNE 2016
RICHARD ILES

29 JUNE
ORGANIK FOURCE

6 JULY 2016
C BOP

13 JULY
PETE LYONS SEPTET

20 JULY
TIPPING POINT

27 JULY
MAMMAL HANDS

3 AUGUST
MATTHEW READ TRIO

10 AUGUST
LET SPIN

17 AUGUST
MISHA GRAY'S
PREHISTORIC
JAZZ QUINTET

24 AUGUST
GARRY JACKSON,
WITH MATTHEW BOURNE
AND SAM HOBBS

The Lescar
300 Sharrow Vale Rd
Sheffield, S11 8ZF

IN PARTNERSHIP WITH
**JAZZ
NORTH**

**Snowdrop
PROJECT**

**JUMP FOR
FREEDOM**

Help survivors of trafficking make a fresh start
by taking part in an adrenaline fuelled skydive!

No experience necessary and if you raise the
minimum sponsorship you will get to jump for free.

Registration and minimum fundraising required visit:
www.snowdropproject.co.uk/get-involved/

18TH JUNE 2016
8TH OCTOBER 2016
CHARITY SKYDIVE

For a free information
pack contact

MOBILE: 07881 997983
EMAIL: fundraising@snowdropproject.co.uk

RESTAURANTS & TAKEAWAYS

FORUM CAFE BAR, S3
FOUR CORNERS CAFE, S7
DIMITRI'S GREEK TAVERNA, S7
THE YORK, S10
BROCCO ON THE PARK, S11

NIGHTS OUT & EVENTS

SHEFFIELD DOC/FEST, S1
THE SHOWROOM, S1
SNOWDROP PROJECT, S1
THE LEADMILL, S1
CORPORATION, S1
THE MULBERRY TAVERN, S1
SHEFFIELD HALLAM UNIVERSITY, S1
MIGRATION MATTERS, S1
YELLOW ARCH, S3
HILLSFEST, S6
HARLEY LIVE, S10
JAZZ AT THE L'ESCAR, S11

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7
SHEFFIELD SKINCARE, S10

NOW THEN WOULD NOT BE POSSIBLE WITHOUT THE SUPPORT OF OUR TRADERS

SUPPORT PASSION, CHARACTER & UNIQUENESS

STUDIOS, GALLERIES & WORK SPACES

UNION ST, S1
CADS, S3
CUPOLA GALLERY, S6
RECLAIMED INTERIORS, S7
BARNSELY COLLEGE, S70

MAKING & FIXING

SHEFFIELD CREATIVE GUILD, S1
EVOLUTION PRINT, S4

PUBS, BARS & BREWERIES

THE RED DEER, S1
THE WICK AT BOTH ENDS, S1
THE DEVONSHIRE CAT, S1
THE BEER ENGINE, S2
SHAKESPEARES, S3
THE RIVERSIDE, S3
ABBEYDALE BREWERY, S7
THE RISING SUN, S10
THE CLOSED SHOP, S10
PORTLAND HOUSE, S11

FOOD & DRINK

LOCKSLEY GIN, S2
SUNSHINE PIZZA, S2
REGATHER COOPERATIVE, S2

SHOPPING

VINTEDGE, S7
MIRAGE, S8
PORTER BOOKS, S11

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.